

**fairweather • hardin gallery**

**141 east ontario street, chicago 11**

**michigan 2-0007**

November 21, 1966

Miss Tracy Miller  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Miss Miller:

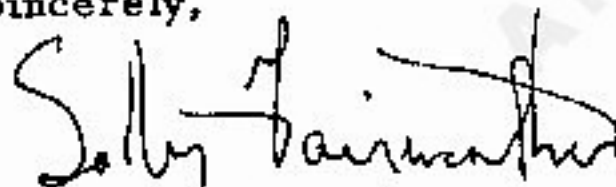
We are sorry for the delay in sending the enclosed check in the amount of \$13,600, representing payment for the following:

Marin	Sea Fantasy, 1944	oil	\$12,000
Lewandowski	White Barns #3, 1954	casein	750
(AFA) Weathervane	— 19th Century, Connecticut	wood	850

May we have a receipted invoice for our records?

All good wishes.

Sincerely,



Sally H. Fairweather

SHF/s

The bank's check for the Marin FINALLY came in this morning's mail - so  
sorry for the delay-

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 18, 1966

Miss Helen Heninger  
Camp's Gallery  
250 Post Street  
San Francisco, California

Dear Miss Heninger,

You will note on the consignment list that the Zorachs are  
not for sale at the moment, due of course to his death and  
estate business etc. However, his son being a no-nonsense  
business man, we expect to be back in business very shortly.  
I suggest you take reservations on the pieces. As for the  
prices, it is hard to say. Those on the consignment list  
are for insurance purposes; we will let you know the minute  
we have definite information.

Sincerely yours,

Howard Ross



My days are absolutely free — classes held at night. Unless I'm needed in the city — (fifteen miles out of here) needed for conferences with advertising and P.R. man. I don't go in. Last week necessitated two trips and on one punch I dropped into the Arwin Gallery. I did introduce myself and both he and she were extremely gracious. We chatted for about an hour and he was extremely taken with you, telling me about his two hour visit with you and the two pictures he sent to pay "I thank you." Original, to say the least! He made a statement thus, "I told Edith I was ready to go to New York to help her for a few weeks anytime she needed me." (Does this sound likely?)

We had arranged for them to pick me up this P.M. for a visit to their home but they just called me to say they



prices, which seem to get more insane by the minute. Luckily, we haven't seen anything recently that we would give our eye teeth for, but I dread coming to New York and seeing all the great things you have available. Well, maybe I could stick up a bank, okay?

I will be in New York not until the beginning of February, but I will write you again before that with a specific date of arrival; that way maybe we can both arrange our time so that we could see each other. It was good of you to write, and Dory and I both miss you. See you soon, and much love,

Andy



26. If a collector had \$\_\_\_\_\_, he might do well to
27. The "hottest" item in today's market is
28. Before anyone buys at auction he should
29. The best time to purchase is
30. Buying art on credit is
31. The reason that prices will (fall), (level off), (climb) is because
32. I credit the upsurge in art interest and values to
33. If you think you have a valuable picture
34. The best way to spot a copy or a forgery is
35. If I could start all over I would

7 sent

RICHARD P. TATAR  
103 OAKLAND AVE.  
GLOVERSVILLE, NEW YORK

December 9, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

It was indeed nice speaking with you this afternoon.  
Enclosed is my check for the down payment on the  
Sea Pigeon. The balance will be sent to you as we  
discussed.

When the sculpture was shown to us it was on a base  
and we really would like this one to be on a base  
too. I do hope that you have a most pleasant cruise.  
Sonya and I will be looking forward to visiting you  
about December 28. With warmest regards, I remain

Sincerely,

*Richard P. Tatar*  
Richard P. Tatar

RPT:rm

due to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
is published 60 years after the date of sale.



LAW OFFICES OF  
RUBIN, WACHTEL, BAUM & LEVIN

898 MADISON AVENUE

NEW YORK, N. Y. 10022

AREA CODE 212 - PLAZA 9-2700

MAX J. RUBIN  
HARRY H. WACHTEL  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JOSEPH B. RUSSELL  
BENJAMIN SPIEGEL  
JACK G. FRIEDMAN  
IRVING CONSTANT  
RAYMOND S. HARRIS  
DAVID N. BRAININ  
BERNARD STEBEL  
STANLEY J. ZABAR  
MARTIN A. COLEMAN

STANLEY L. SKLAR  
JOSEPH TAUBMAN  
RONALD GREENBERG  
PAUL M. SCHERB  
ALLEN B. WILDER  
FREDRIC M. SANDERS  
MICHAEL DI GIOVANNA  
AVROM S. FISCHER

WASHINGTON OFFICE  
1100 17TH STREET, N. W.

November 25, 1966

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
Ritz Tower  
Park Avenue and 57th Street  
New York 22, New York

RE: Lease - Tower

Dear Mrs. Halpert:

We enclose herewith copy of letter received from Howard Connor in response to our letter to him requesting the payment of the sum of \$12,000. We have sent the necessary papers to him and he is processing the payment.

However, you will note that the letter refers to incidental charges going back to last December relating to your apartment. We recommend that you meet with Mr. Connor in order to conclude the matter and so as not to hold up the \$12,000.00 payment.

We would appreciate your advising us as soon as you have resolved your differences so that we can again press for payment of the \$12,000. if same is not paid in the interim.

Very truly yours,



Jack G. Friedman

JGF:lss  
Enclosure

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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November 26, 1966

Miss Etta Falkner, Librarian  
Old Sturbridge Village  
Sturbridge, Massachusetts 01566

Dear Miss Falkner:

Thank you for your letter.

Much as we would like to be of assistance to you, Mrs. Halpert is entirely unfamiliar with the field of gravestone rubbings and would therefore not be able to be of any assistance in connection with those which have been presented to you.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



*Noted Jart*

November 30, 1966

Miss Felicia Geffen  
American Academy of Arts and Letters  
633 West 155th Street  
New York, New York

Dear Miss Geffen:

I am enclosing our check in the amount of \$100.

When you sent us your check in payment of the  
Morris Broderson ROAD WORKER #2, you did not de-  
duct the 10% discount we allowed you and this  
check covers the 10% overpayment.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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members are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 30, 1966

Mrs. H. Jeanne Bondhus  
Bright Road  
Findlay, Ohio

Dear Mrs. Bondhus:

Thank you for your letter.

This Gallery does not handle the work of Jack Zajac, but you may write for assistance to the Landau-Alan Gallery at 766 Madison Avenue, New York City.

As to the Hattner LAST JUDGMENT, we will be happy to order photographs for you if you are willing to pay the cost (\$1.50 per print plus postage). Would you be good enough to let me know as soon as possible as it takes some time, particularly at this season of the year, for the photographer to make delivery of prints.

Sincerely yours,

Tracy Miller

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I hear from you, I will be glad to carry out your wishes.

Again, with apologies -

Sincerely yours,

December 6, 1966

EGH/tm

Mr. Archibald McLeod, Chairman  
Theatre Department  
Southern Illinois University  
Carbondale, Illinois

Dear Mr. McLeod:

At last our photographer delivered the prints I had ordered. These are now enclosed for your consideration.

You will note that I did not include Charles Langford - for the whole reason that we have no paintings on hand associated with Langford. As a matter of fact, a number of his drawings are most limited in his overall production, but if I locate an engraving which will fit in with your collection, I will certainly get it done with you. Meanwhile, you might enjoy looking at the William Forsyth photographs. This engraving is a very balanced and fine engraving work in sculpture with superb engravings of the landscape starting way back in the early years with the Yosemite group and ending with Maine scenes which he was associated for the better half of his artistic life. As a matter of fact, he died in 1904.

I just discovered the first part of this letter, including the second paragraph, and am most embarrassed that this most recent situation occurred here. I had a temporary stenographer who did not complete the letter and just tucked it away in a folder which came to my attention this morning. Now, I will continue with your kind indulgence.

Under separate cover, I am sending you a few photographs for consideration. All the pertinent data appears on the reverse side of each print and the prices are listed on a separate sheet. If you wish to see the originals, we will be glad to send them to you on approval, with no responsibility on your part other than the charges involved in packing, shipping and insurance, including the return trip for any which you may not want to retain for your collection. As soon as

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November 23, 1966

Mr. John Canaday, Art Editor  
The New York Times  
229 West 43rd Street  
New York, New York 10036

Dear Mr. Canaday:

As you may know, the Morris Broderson one-man show is now current at the Gallery. Both he and Joan Ankrum were very disappointed that you could not attend the opening, but had hoped that you would arrange to see the exhibition and, of course, Morris would be extremely unhappy if no review appears in the New York Times.

I trust that either you or Hilton Kramer will take care of this matter.

Sincerely yours,

RGH/tm

P.S. The Zorach family joins me in appreciation for the eloquent reportage of his demise.

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December 7, 1965

Dr. Barnet Fine  
70 Grove Street  
Stanford, Connecticut

Dear Dr. Fine:

As you know, there has been some confusion in connection with the Storrs GENDARME. An ex-employee made the error and although we advised the Wadsworth Atheneum, there is a possibility that it will be delivered to you. Won't you please let me know? Thank you.

Incidentally, the attorney for Storrs' daughter has just communicated with us requesting that we make all payments in full before the end of the year. He is not familiar with the art world and no reasoning will help. The bookkeeper has called my attention to the fact that your payments to date total \$1000 against purchases amounting to \$5750. Would you be good enough to send us a check so that we may carry out the instructions. I shall be most grateful for your cooperation.

Sincerely yours,

EGH/tm

P.S. You may be pleased to learn that in the very important exhibition now current at the Smithsonian Institution, a group of Storrs sculpture is part of the show entitled ROOTS OF ABSTRACT ART IN AMERICA.

A handwritten signature in dark ink, consisting of a series of loops and flourishes, located at the bottom right of the page.

MEL C. CARNEY

December 1, 1966

The Downtown Gallery  
465 Park Avenue  
New York, New York

Gentlemen:

Over the past five or six years, I have acquired a number of paintings through your gallery: A Rattner, three Brodersons, a Hoffman ink drawing, and a number of sketches by Shahn.

I am interested now in a smaller Stuart Davis. I shall probably not get to New York for some time, but wondered if there were anything available at this time, and, if so, whether you had slides that might be forwarded to me along with a description of the works, their size etc.

Sincerely,

*Mel C. Carney*

9520 Heather Road  
Beverly Hills, California

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November 17, 1966

Miss Alice Walker  
Birmingham News  
2200 Fourth Avenue North  
Birmingham, Alabama

Dear Miss Walker:

As promised we are enclosing a photograph of William Zorach. As this is our only copy of it, would you be good enough to return it to us as soon as you are through with it. Many thanks.

Please note our address on this letterhead and ignore the old address on the back of the photo.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

December 9, 1966

Mr. Donald McClelland  
National Collection of Fine Arts  
Smithsonian Institution  
Constitution Avenue at 10th Street  
Washington, D. C. 20560

Dear Don:

After writing you that long, long letter (for me) I found I had overlooked another letter which had to do with the delightful evening which ended with the Whitney Museum opening. I think your analysis of the collection was an excellent one and wish more young people would think like a big boy, as you do.

Also, your analysis of Mr. Greene is an excellent one. When I see you, I will tell you a most entertaining story. His perspicacity! Remind me, as it is an amusing story.

Now, I am sending you my belated thanks for the photograph of what you called "Mr. Benjamin Harrison", but from my old-fashioned point of view I think looks more like Mrs. -- and must be, since it was long before the Johns Hopkins Hospital got busy on the alteration program, which has just been introduced. She certainly looks very much like the little portrait I have and now that I realize you wanted me to return the photograph, this is enclosed, to be replaced in the Political History Department at the Smithsonian. Do you think it would be bad taste for me to offer my little painting to the Portrait Gallery at your institution? Or would it be better for me to write directly to Charles Nagel, who is in charge of that department? I will wait for word from you before I do anything about the situation.

Do let me know when you are coming to New York again, so we can have some fun. This will have to be after the 21st of December, as I am finally indulging myself in a short vacation. A boat trip for 8 days with short stops at San Juan and St. Thomas, but I will probably remain on board the entire period as the very thought of standing on line to buy so-called bargains that I can pick up at New York stores for less if I so desire is not my reason for taking such a trip, which I am taking for the sole purpose of a complete rest and relaxation.

And so, my best wishes for pre-holiday fun. Hoping to see you before Christmas,

As ever,

EGH/tm



Ford P. Miskell  
50 Strawberry Lane  
Chagrin Falls, Ohio 44022

Dec. 4, 1966

Dear Mrs. Halpert,

For the last four years, off  
and on, I have been trying to  
trace a picture:

"Wind, Sea and Sail"  
by Charles Sheeler.

We now believe that you own  
it.

The original would be far too  
expensive for me, but would you  
mind acting as a broker for a  
print of this picture if it is  
available? Perhaps you could  
drop me a note in the enclosed  
envelope regarding the status of  
the picture and/or a print.

Very truly yours,  
Ford Miskell



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*for appraisal*  
11/15/66

14 Sidney Place  
Brooklyn, N.Y.

November 24, 1966

Mrs. Edith Halpert, Director  
Downtown Gallery Inc  
Ritz Towers  
37th Street & Park Ave  
New York, N.Y.

Dear Edith:

For purposes of accounting for the estate of William Zorach I would appreciate it if you would verify our records as to the inventory on hand in the Gallery on November 15, 1966. I understand that the estate will be valued as of that date. Naturally if there have been any sales of items in this inventory it should be noted separately whether they have paid up or are still due.

Marguerite has asked me to advise you that it is expected that she will be appointed executor under the terms of the will - she expects to change prices on certain bronzes and original stones. We will advise you of these changes in a few days. I place an asterik before the items which should be held back for this purpose but if something comes up check with me and I will discuss it with Marguerite - I am sure there will be no problems.

For Purposes of simplifying the checking of this inventory I will make reference to the number shown on the inventory Bill Kennedy drew up:

Inv. No. 12/20/65 or Receipt date	Description	Size	Date	Asking Price 11/15/66	Our Ref.	Liquidation valuation 11/15/66
1	"Undaunted" Torso Bronze	21 1/2"	1935	4500	WZ-205	3000
4	"Ushas" ("Dawn") Granite head	11"	1962	4000	WZ-153	2800
5	Head (Bronze, fig.)	15 1/2"	1961	2500	WZ-106	1900
6	"Hans" Mother & Child Marble	12 1/2 x 7 1/2"	1961	3500	WZ-119	2400
7	"Capricious" Bronze	11 1/2 x 6"	1960	2000	WZ-158	1500
8	"Devotion" (Head) Bronze	28 x 17 x 16"	1969	3000	WZ-140	2000
11	Head of woman Granite	12 1/2 x 4"	1956	4500	WZ-296	3000
14	"Rockabye Baby" Halimoon sandstone	16 x 18"	1955	4000	WZ-174	2700
17	"Tranquility" Head. fig. Silver	13 x 7"	1934	2000	WZ-87	1500
21	"Man of Judah" Granite	17"	1950	7000	WZ-77	5000 (on bond)
23	"Washing of Feet" Bronze	8"	1948	2500	WZ-112	1700
27	"Family Plaque" aluminum	7 x 16"	1930	4000	WZ-265	3000
32	"Artist's Daughter" fig. Bronze	6 1/2 x 4 1/2"	1920	5000	WZ-244	3500
33	"Miriam" Granite Head	8 1/2"	1958	4000	WZ-300	2700
34	"Creation Man" Bronze plaque	13 x 8 1/2"	1930	1500	WZ-100	1000
35	Two nudes (Empyroun Group) Bronze	7 1/2 x 6"	1960	2800	WZ-103	1800
38	Seated Girl" Bronze	6 1/2 x 8"	1960	7000	WZ-108	5000
39	"Samelo" fig of girl bronze	6 1/2 x 8"	1936	7000	WZ-38	4750



December 2, 1966

Mr. Ken Fitzgerald  
19 Hickory Hill Road  
Tappan, New York 10983

Dear Mr. Fitzgerald:

If you are still working on the weathervane  
project, two of the photographs you had in-  
cluded in your original request have just  
arrived from the photographer. These are now  
enclosed and I would appreciate either a  
check for those we had originally ordered  
for you or, if you prefer, the return of  
all the photographs you no longer require.

Sincerely yours,

EGH/tm

*Doc & Phil*

November 25, 1966

Mr. Leonard R. Craig, Director  
Art Gallery  
Asheville School  
Asheville, North Carolina 28901

Dear Mr. Craig:

In response to your letter, would you advise me whether the gallery to which you refer is a public institution or will be run as a commercial gallery such as ours.

Because of the tremendous interest in the artists we represent, we have been limiting our shows to museums entirely - or to university galleries. Won't you please let me know at your convenience.

Sincerely yours,

EGH/tm



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To

DOWNTOWN GALLERY  
465 PARK AVENUE  
NY

FROM

MKE GALLERY  
2523 BROOKS DRIVE  
ANCHORAGE, ALASKA  
99503

Subject

BEN SHAHN SILKSCREENS

Date 11 / 24 / 65

MESSAGE:

OUR CLIENT IS INTERESTED IN TWO WORKS AND ESPECIALLY WANTS ANYTHING ON THE SACCO  
AND VANZETTI THEME. DO YOU HAVE ONE THAT SHOWS THE FACES OF THE TWO MEN? DO YOU  
HAVE THE LAST STATEMENT OF VANZETTI? I MEAN THAT SHE WISHED TO BUY TWO WORKS.  
THE ABOVE ARE FIRST CHOICE, BUT IF YOU DO NOT HAVE ANY OF THOSE SHE WOULD BE  
INTERESTED IN A DRAWING OF GANDHI. OR WOULD ACCEPT SUGGESTIONS FROM YOU.  
WHEN WE BUY FOR OTHERS IS ANY DISCOUNT POSSIBLE TO US?  
ARE THE PRINTS SIGNED?  
THE TWO PRINTS ARE DESIRED FOR A CHRISTMAS PRESENT.

Signed

*Paris F. Kohler*

REPLY:

Signed

Date


SEND PARIS 1 AND 3 WITH CARBON INTACT - PART 3 WILL BE RETURNED WITH REPLY.

Rediform 45 472

December 2, 1966

Mrs. Edward Shannon  
2427 Roxboro Road  
Cleveland Heights 6  
Cleveland, Ohio 44118

Dear Mrs. Shannon:



As I wrote you previously, the Gallery has already paid the artist for the sculpture you purchased and still have in your possession. I am enclosing a credit for the 10% you requested and trust that this will be satisfactory.

In the future, if you wish to exchange the sculpture for a larger example of this very important artist's work, we will be glad to cooperate with you, giving a credit for the original purchase to be deducted from the later sale.

I look forward to your visit.

Sincerely yours,

EOH/tm

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L. ARNOLD WEISSBERGER  
120 EAST 56 STREET  
NEW YORK

November 18, 1966

Mrs. Edith Halpert  
DOWNTOWN GALLERY  
Ritz Tower  
57th Street & Park Avenue  
New York, New York

Dear Edith:

I am sending to you herewith a photograph that I took of Bill Zorach at my home a few years ago, in accordance with our conversation. I have one of him standing next to "The Family", and if you are interested in that, I'll have it reproduced when I get back from Mexico.

I shall probably be gone when this letter is transcribed so my secretary will sign it.

Best regards,

Cordially,



LAW:af  
Enc.

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December 3, 1966

Mr. Tom Colt, Director  
Dayton Art Institute  
Dayton 5, Ohio

Dear Mr. Colt:

As you requested, we are shipping the Demuth painting FLOWERS AND CUCUMBERS early in the week. Because of the holidays, all the shippers have been exceedingly busy and we have now decided to do our own packing and the picture will be sent via Air Express on Tuesday (the Gallery is closed on Monday).

Meanwhile, I am enclosing our "on approval" invoice.

Sincerely yours,

EGH/tm

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November 18, 1966

Mr. James Foster, Director  
Honolulu Academy of Arts  
900 South Beretania Street  
Honolulu, Hawaii 96814

Dear Jim:

The Dois are on their merry way to you now and should, with any luck whatsoever, reach you by the 25th - and likely sooner.

Sincerely yours,

Tracy Miller

8. Anybody who enters the art field now
9. The kind of collector I am more likely to favor is,
10. The person I wish would stay out of my gallery is
11. Before you step into an art shop or gallery, you should
12. The best way to learn about pictures is
13. One of the worst mistakes a beginning collector can make is
14. Before you buy a damaged picture, you should
15. The biggest change in the art world in the past \_\_\_\_\_ years has been
16. Collectors today seem more interested in



Dear Edith - It is Tuesday morning - Dec 6 - I am still in my robe - It was been a slow moving morning - I am still wallowing in the pleasure - warmth and excitement of hearing Rob and Jarvis voice - They called Monday, early morning Dec 5 - all I can still hear of the conversation is "The Collection has found a very fine new home - We are very small - We had a marvelous week - and at the evening - Jane - saying - Aggh - I just wanted to hear your voice - here is Robert's" I haven't heard as yet - whether you were at the evening - but I felt you should like knowing that Rob felt good about it all -

Your letters crossed in the mail - and I gather by what you pressing needs are - you will not be coming - maybe you can hint for the summer - Yes I am fine - What is most actually - of one being good to one self - I really don't know for I really think everyone does for themselves - what their own needs are - mostly - It may not appear as that but basically I think that is true. Milton - and the profession in general believe this to be true. The life for some is lighter - less involved - more peaceful than other - probably because they want less - their needs for they person are less - they want less from the life - But all this you have heard and read - over and over - as I have. For me my need, at the present, are being met. I see two or three people of a week - I work - I take care of my physical needs - trying to get them to their simplest of base. I read some - take long walks along the shores of the neighboring beaches, up in the Carmel Mountains - my record player - This is what my needs are - I hardly think a life as this would suit you - for instance - no you need people - projects - a place in this world - you need to give to the world - You very inner being is alive to all of this - Just please - take a little care of the body -- and be happy - you have much to give - - and to receive - Much much indeed - Emily is coming here - She will arrive on the 18 - and leave on the 28<sup>th</sup> - It will be good to see her - and hear about everything - She wrote about the Brookman show - So I keep up with you from the Source -



November 25, 1966

Mr. August L. Freundlich, Director  
Joe and Emily Lowe Art Gallery  
University of Miami  
Coral Gables, Florida 33124

Dear Mr. Freundlich:

I am so embarrassed for the delay in sending photographs you requested, but our photographer has been involved with a tremendous number of requests from museums and galleries and the delivery of the prints was held up accordingly. These are now enclosed with one exception, together with the pertinent data.

If you would like to have one or two of the paintings sent to you on approval, I will be glad to do so. There will be no responsibility other than the packing, transportation and insurance expenses involved.

My very best regards.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions,  
securities are responsible for obtaining written permission  
in both art and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 50 years after the date of sale.



Arthur Sokoloff, D. D. S.

GENERAL DENTISTRY

303-6 OLYMPIA BUILDING

MIAMI, FLORIDA

FR 4-5289

Also, you had said you could have  
a revolving pedestal made for the piece,  
which I would like to have.

I'm enclosing a \$700 check (15%)  
which will leave a balance of \$1700.

Over 12 payments, this is about \$142  
per month, which will be paid promptly  
at the beginning of each month.

I was shocked to hear of his passing,  
and I can imagine how you feel, having  
known him for so long.

Thank you for making it possible  
for me to own such fine art.

Most sincerely,

Arthur Sokoloff



## Memorandum

TO : Dr. David W. Scott

DATE: November 22, 1966

FROM : Nita Franz *Nita Franz*

SUBJECT: Notes re John Terken - Downtown Gallery

A requisition for Mr. Terken's services was forwarded to the Fiscal Division from NCFA on October 28, 1966; the purchase order was sent out to Mr. Terken from the Supply Division on November 11, 1966.

After receiving the letter from the Downtown Gallery yesterday, I called Mr. Tracy Miller but found he would not be in the office until this morning. Shortly after 10 a.m. today I called Mr. Miller again and after a short discussion with him about invoicing procedures, we made the following agreement:

1. Mr. Miller will call Mr. Terken to ask him to re-issue his invoice, billing the NCFA instead of Mrs. Halpert. He will not include the sales tax for New York City, and he will be sure to sign the invoice. Mr. Terken is to send the invoice to the NCFA, c/o Dr. D. W. Scott.

(As soon as I receive the invoice the memo of release will be prepared and it will be expedited through Fiscal for payment.)

2. In order to avoid any further delay of payment for the charges on the Moses Eaton panels, the Downtown Gallery will send us an invoice for crating which I will expedite for payment.
3. Mr. Miller will send me a list of the other "small" items which they have charged against us.

(My records show that all bills have been sent to Fiscal for payment - I will have to go through all the records to make certain payment has been requested and if it has been made. If not, why not, etc., and on any items where no bill has been received, have Mr. Miller send another invoice so it can be paid.)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan*



# SCHWABACH, PERUTZ & Co., Inc.

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TELEPHONE  
RIVERSIDE 7-7007

1610 COTTON EXCHANGE BLDG., DALLAS, TEXAS 75201



BRANCH OFFICES

NEW YORK, N. Y.  
PHOENIX, ARIZONA

TELETYPE 314-888-8843

November 25th, 1965

Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York City, New York

Dear Mrs. Halpert :

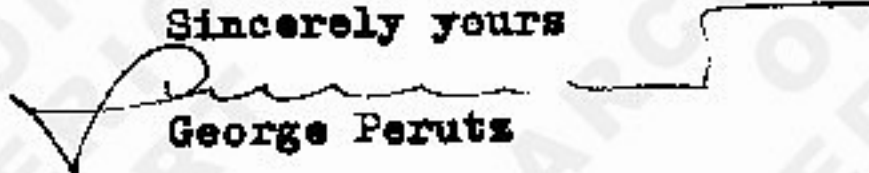
Thank you for your letter of November 22.

Please send me the photographs of the two Kuniyoshi Oils and the one watercolour. If I like them, I shall either have to fly to New York, or ask someone in New York to take a look at them for me. I shall be glad to return the photographs to you. I am not interested at present in any drawings or prints.

As for Demuth, the same situation applies since you have some examples at hand at present. Please do send me some photographs. Basically, I am only interested in the very best works, if there is any question as to which photographs to send me.

Thank you for writing me.

Sincerely yours

  
George Perutz

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. B. FREEMAN, D.D.S.

2800 BATHURST ST.  
APT. 702  
TORONTO - ONTARIO

Nov. 30/66.

Dear Edith -

Enclosed cheque for

125.<sup>00</sup>

Final payment.

It has been a long time - but  
I did get there. Thank you for your  
patience. Just so you don't scream  
when I walk into your gallery next, I  
won't buy anything that I cannot pay off faster  
than this.

Hersch.

Is this correct?





NATIONAL COLLECTION OF FINE ARTS

November 28, 1966

Mr. Tracy Miller  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Tracy:

I believe Nita Franz of my staff has cleared up most of the confusion about charges and payments. At least, her memo to me indicates that progress is being made. I am enclosing a copy of the memo to serve as a double check, since I much regret the bother and delay we have caused in the past, and I hope things will be more expeditious in the future.

I hope to be in New York in another week or two, and I'll look in when I get there. Meanwhile, my best to all.

Yours sincerely,

  
David W. Scott

12/10

Mrs. Edith Gregor Holpert  
Downtown Gallery

Dear Mrs. Holpert,

Thank you for your courtesy  
and the time you spent with me  
recently at your wonderful gallery.

My brother & the  
Kumiyoshi drawing arrived yesterday, and  
my wife and family are very very pleased  
with them both.

I am looking forward  
to seeing you again in the  
reasonable future. Thank you.

Sincerely yours,  
Sol Gellman



# NORTON GALLERY AND SCHOOL OF ART

H. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA  
832 - 6194 33401

December 7, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

Thank you very much for your kindness in listening to my conversation yesterday. While I am sorry that neither Davis or Kuniyoshi ~~are~~ available, I am thrilled that Dove is. I am inclined to think Rattner will make a good third and am grateful to you for suggesting it.

If, as and when you can get to work on the photographs and things, I will have W.S. Budworth & Sons, Inc. pick up the paintings during the last week in January so that they may be packed and shipped here in time to arrive not later than Monday, the 6th.

With kindest regards, as always.

Sincerely yours,

  
E.R. Hunter  
Director

ERH:p

Would you have a few convenient moments to write me a pithy paragraph or two on these outstanding American painters? Needless to say it - but besides myself, the Professor & the class, would be enchanted & delighted.

I hope this letter finds you in excellent health so that you may be able to enjoy all the merriment of this year's holiday season.

Very sincerely -

Frances Stetner Bassler -

Mrs. Robert E. Bassler, Jr.  
3156 Ravenwood Drive  
Falls Church, Virginia -  
22044.

703-554-8472.



November 15, 1966

To: Katherine Kuh

It may be of interest to you that in lending such outstanding examples by our artists to Bamberger's, I was prompted to do so by my admiration for the Bamberger family, which - way back in 1909 - was responsible for the establishment of the Newark Museum, providing, as I was told, all the funds for the land and the building, under the directorship of John Cotton Dana. It was among the first museums to promote modern American art at a time when these artists were practically ignored.

This is the first time - and the only time - that I have cooperated with a department store or any other organization of its type, including discount houses, etc., which have entered the market when there are the largest number of professional art galleries extant throughout the country - to say nothing of the educational facilities offered by the largest number of museums in history.

I hope this explains my cooperation, based on sentimental memories.

Sincerely yours,

EHE/tm

THE UNIVERSITY OF NORTH CAROLINA  
AT  
CHAPEL HILL

November 22, 1966

DEPARTMENT OF ART  
THE WILLIAM HAYES ACKLAND  
MEMORIAL ART CENTER  
27514

Miss Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Miss Halpert:

I have sort of waited to hear from you in the matter of your expenses, but failing that, I can at least write to tell you what a great pleasure it was to have you here in Chapel Hill. You graced our meeting with your presence and I myself was deeply pleased because you seemed to think well of the Ackland. The only really sad part was the news of your physical problems which must really be hard to bear. I can only hope that as time goes by you will find yourself more and more restored to health.

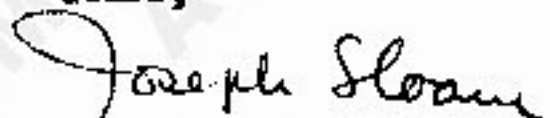
You surely get many fan letters (along with a few brickbats!) and I would just like you to know that it has been a rare experience for me to have even a modest friendship with so interesting a person. Not being too fascinating myself, I tend to delight in it in others!

Mrs. Hertzman, our curator, and I have talked over your kind suggestion about a show of your marvelous weather vanes and so on, and would like to schedule it for the academic year 1967-68. We would, of course, stand all expenses involved. If you could let me have some idea of the best time for you, we can start getting up a few dates.

I will get Mr. Lewis to send you two checks, one for your honorarium and one for air fare plus taxis. He is very scarce and I have had a hard time catching up with him.

Mrs. Sloane joins me in sending you our warmest regards.

Yours,



Joseph C. Sloane

JCS/vto

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The National Institute of Arts and Letters



633 WEST 155 STREET  
NEW YORK, N. Y. 10032

December 1, 1966

Dear Mr. Broderson:

*Feb. 1*  
*Tseng Y. Hs*

The Committee on Grants for Art of the National Institute of Arts and Letters takes pleasure in asking you to participate in a forthcoming exhibition of works by contemporary artists who are not members of the Institute, to be held in the Gallery of the American Academy of Arts and Letters, from March 3rd through April 2nd, 1967.

The Committee will choose several artists from among those exhibited to receive grants of \$2,500 each, and the Richard and Hinda Rosenthal Foundation Award of \$2,000 to a younger American painter of distinction who has not yet been accorded due recognition.

We should like to have several examples of your work to cover approximately fifteen linear feet, including spacing. Hague's Delivery Service will collect all the material for the exhibition from the New York area on Wednesday, February 15th. If your material is out of the trucking area would you kindly send it by express collect, to reach us before that date?

Kindly indicate immediately your acceptance of this invitation by returning the enclosed postal card. Also return the slip attached herewith, noting the titles of your works, media, insurance values, and where they may be called for, as soon as possible. Photographs of the works to be exhibited should be in our hands by February 21st for publicity purposes.

Thanking you in advance for your cooperation, I am,

Very sincerely yours,

*Felicia Geffen*

Felicia Geffen  
Assistant Secretary-Treasurer

Mr. Morris Broderson  
c/o Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 9, 1966

Mr. and Mrs. Ford Miskell  
50 Strawberry Lane  
Chagrin Falls, Ohio 44022

Dear Mr. and Mrs. Miskell:

Having had letters from both of you individually,  
I wish that I were able to be more helpful than  
I can be.

Mrs. Halpert does own the Charles Sheeler painting  
WIND, SEA AND SAIL. However, we do not handle repro-  
ductions, but deal exclusively in original works of  
art. In fact, no reproduction ever has been made of  
the particular painting in question.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



December 6, 1966

Mr. Mel C. Carney  
9520 Heather Road  
Beverly Hills, California

Dear Mr. Carney:

Indeed, I remember you - and have a record of the works of art purchased through us (excluding the Hoffman ink drawing, which must have been acquired elsewhere).

When Stuart Davis died, the estate was held up for the customary length of time and it was not until fairly recently that we received word from the attorney that everything had been cleared. However, we can no longer control the pricing of Davis paintings and hope that Mrs. Davis will finally make a decision about the new bracket of figures which she demands. There are three relatively late paintings in the estate plus a limited number of others produced between the 1920's and 1950. As soon as she makes up a list of those which she desires to retain in her own home and others to be saved for her only son, she promised that she would go over all the remaining pictures with me and price them for sales purposes. When this occurs, I will write you promptly and let you know the new figures she establishes and for which we will be responsible.

If you should be in New York in the near future, I hope you will pay us a visit.

Sincerely yours,

EGH/tm

Unframed Drawings and sketches continued -

"Cat"	No. 140	1935
"Asian Seated Nude"	No. 144	
"Nude"	No. 150	1950
"Young Woman" 12x16	No. 155	1950
"Head" (Myra)		1954
"Nude" 14x21 (Torso back view)		
"Nude" 16x 24	No. 140	

200  
↓

12x  
12x  
12x  
12x  
12x  
12x  
12x

I believe this is an accurate list of water colors and drawings which are in the gallery - but there may be some out that I do not know about.

Sincerely yours

Tosim Zorach

Also Eulogy Bonnie

Weldon Solm Stone

10,000

6500

20,000

15000

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.



Honolulu Academy of Arts

OFFICE OF THE DIRECTOR

900 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 582-5925

2 December 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:


We had a highly successful opening of the Doi Memorial Exhibition last night. The show, a catalogue of which is enclosed, is impressive in presenting the various facets of his talent and development. The sudden flowering in the 50's is striking, Doi's lyricism reaching a high pitch in his last two decades.

I am happy to say that we are acquiring two more of his paintings, giving us a good representation of his development. Mrs. Doi has given us "Hillside Farms," 1961 (38 x 50) - abstract, rich in color, sensitively painted. The same can be said for "Early Spring" which we have from you and want to purchase. Please send us an invoice. I assume the usual 10% can be allowed?

I am pleased to report also that "Lingering Mists" and "Kauai Canyons" were purchased at the opening, the latter going to the University of Hawaii. We will forward a check covering all purchases of Downtown Gallery holdings in due course, also providing you with names of buyers.

Affectionate greetings from all Fosters,

Ever sincerely,

  
James W. Foster, Jr.  
Director

encl  
JWF:lh

rise to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

BOWDOIN COLLEGE

OFFICE OF THE PRESIDENT

BRUNSWICK, MAINE 04011

December 9, 1966

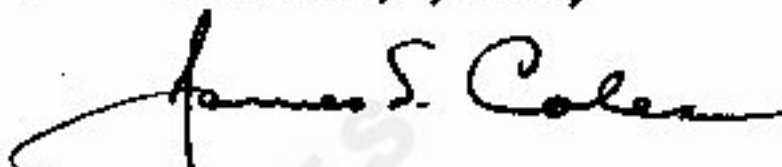
Mrs. Edith G. Halpert  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

It is a pleasure to forward to you under separate cover a copy of COLONIAL AND FEDERAL PORTRAITS AT BOWDOIN COLLEGE prepared in connection with the recent exhibition in New York City of the collection from the Bowdoin College Museum of Art.

This catalogue, written by Marvin Sadik, is presented to you as a memento of the occasion.

Sincerely yours,



James S. Coles

JSC/do

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November 25, 1966

Miss Helen Heninger  
Camp's Gallery  
250 Post Street  
San Francisco, California

Dear Miss Heninger,

Tessie Zerach (William's son) was in today, and said it is  
allright for you to sell the 4 small bronzes consigned to you.  
So go ahead!

Prices as listed.

Sincerely yours,  
*Howard Rose*

Howard Rose

December 7, 1966

Mr. Richard Tatar  
103 Oakland Avenue  
Gloversville, New York

Dear Mr. Tatar:

I am sorry for the delay, but I wanted to make sure that the two sculptures you referred to are actually available.

We have (1.) SLEEPING PUPPY in our possession and (2.) SEA PIGEON is expected shortly from an exhibition.

The current prices are: (1.) \$900. and (2.) \$800.

The edition in both instances is limited to 8.

Finally I am setting forth on a cruise for the long period of 8 days. I find a boat trip the most restful of all vacation ideas and expect to be back on December 21st. I hope to see you and Mrs. Tatar before the year end.

Best regards,

Sincerely yours,

EGH/tm

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university of florida, college of architecture and fine arts **UNIVERSITY GALLERY** gainesville, florida

November 18, 1966

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

This is just a quick note to tell you how much I enjoyed seeing you again and to thank you for your continuing and generous help with the Kuniyoshi exhibition.

You might be interested to know that a letter from Mr. George Biddle was on my desk when I returned, and he still owns the 1923 Kuniyoshi oil, "Cows in Pasture". He says he will be happy to loan the work to the exhibition.

Even though I know I talked too much, I greatly enjoyed having dinner with you and Mrs. Baum. Also, please express my appreciation to her and Bob for their help on Wednesday afternoon.

Monday we will start mailing out requests for loans and as time progresses I will keep you advised of our progress.

Sincerest regards;



Roy C. Craven, Jr.  
Director

RCC:lb

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December 3, 1966

Miss Betty Chamberlain  
Art Information Center  
23 West 56th Street  
New York, New York 10019

Dear Betty:

I have just read the correspondence in relation to a Shahn exhibition in Denmark. Mr. McMulty of the Philadelphia Museum sent me copies of the letters pertaining to the show, including the one you addressed to Finn Juhl.

While I know your association with Ben, may I suggest that, in the future, referrals should not be made directly to an artist (supplying his address) who is associated with a dealer, whose promotion has been of value to the artist and who organizes exhibitions and has all the dates as well as other facts, which make it possible to carry out a planned schedule. I am sure you will understand.

With best wishes for happy holidays (I am taking a vacation shortly),

Sincerely yours,

ROH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JAMES E. WARRING  
~~XXXXXXXXXXXX~~  
~~XXXXXXXXXXXX~~  
~~XXXXXXXXXXXX~~  
~~XXXXXXXXXXXX~~

Wilfriedstr. 2  
8032 Zurich  
Switzerland

Nov. 24, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022  
U. S. A .

Dear Edith:

Many thanks for your letter of October 25th and I am sorry for all of the confusion and extra work I seem to be causing you.

Yes, the picture at question of Charles' is the one listed as No. 5 and it is tempera and measures about 5.5 by 6.3 inches. Is this small a painting of his now worth \$3,000.00?--or thereabouts?

Was his "Composition Around White (Barn & Silo)" done in 1952 the larger oil (or was it also tempera) done from this study?

Please do excuse me for bothering you again, but I would like clarification of these questions as soon as convenient.

With kindest personal regards and all good wishes.

Very sincerely,



P. S. Please note the new address.



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December 10, 1966

Dr. H. B. Freeman  
2500 Bathurst Street, Apt. 702  
Toronto, Ontario, Canada

Dear Hersch:

Thank you for your letter and the check - and congratulations on being freed from my clutches. Enclosed you will find a statement to the effect that you are an honorable Canadian.

You will be pleased to know that all the artists you chose from us are going stronger than ever. Our current exhibition of Broderson's new paintings has a record of 21 paintings sold to date and also, for your information, - and this relates to insurance - the prices of the older boys have risen considerably. If you would like to have a detailed statement from me to that effect for current insurance valuations, I will be glad to provide the information.

I do hope that, screen or no screen, you will pay us a visit in the near future. My best regards - and Happy Holidays to you-all.

Sincerely yours,

EGH/tm

D\* H\* B\* Freeman

December 10, 1966



December 6, 1966

m7/HO

Mr. Donald McClellan  
2922 N Street  
Washington, D. C.

Dear Don:

You can imagine how busy I have been since I did not answer your November letter previously. Also, I did hope to see you during our 41st Anniversary Exhibition of which I was truly proud. With my genius (one of two specialties) for antagonizing the press or the so-called critics, the reviews were almost nil, but the attendance was great and the enthusiasm equally so. Also, I received some very touching letters from clients who reported their great experience of living with outstanding works of art and for this Gallery making the acquisitions possible through our time-payment plan and the special Christmas shows and the Collection's gift of a beautiful corsage from the Smithsonian staff (for which I thank you) plus all kinds of messages, etc., all my hard work seemed worthwhile under the circumstances. However, I am tired and had hoped that my new assistant would work out ideally - but it did not last very long. He refused to become acquainted with our routine, which I suggested originally; seeing the incoming mail, going over all our exhibition records, which include the catalogs, publicity releases and clippings, ranging from the present way, way back to 1926 and various other pertinent details, presenting an overall picture of how a "commercial" Gallery functions, and subsequently making a list of suggestions of newer methods and overall creative criticism. But he concentrated on one phase and messed me up considerably, resenting every word I said and being excessively masculine about working for a woman and how impossible it was. In any event, he just walked out and that's that. Incidentally, my choice of assistants is another symbol, or the second, so to speak, referred to previously with regard to my "genius".

I am so disappointed that I could not attend the opening of the Biennale and also be present at the seminar. On the other hand, I probably would have jumped up and attacked the Smithsonian for selecting someone as prejudiced as Geldzahler to present to the rest of the world what the U.S.A. with its extraordinary assemblage of ethnic, environmental and personal backgrounds and varied visual sense expressed. More of this later.

Now that I have decided to take a short vacation - from the 13th to the 21st of this month - perhaps I will live long enough - 18 more months - to see your new galleries. There is nothing I find as refreshing as life on a boat, away from all associations, telephones, and hourly commitments. I hope to see you when I return in my sailor suit, popping with energy and well-being. Meanwhile, my fond regards to you.

(over)

not to publishing information regarding sales transactions, members are responsible for obtaining written permission in both oral and purchase involved. If it cannot be published after a reasonable search whether an artist or dealer is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Ford F. Miskell  
50 Strawberry Lane  
Chagrin Falls, Ohio 44022

December 6, 1966

Dear Mrs. Helpert,

Several years ago, in Time magazine,  
we saw an article on your collection  
and a reproduction of Charles Sheeler's  
painting - "Wind, Sea, and Land." We  
tried to find out if there were  
reproductions available but had no  
luck until a few weeks ago, when a  
local dealer suggested that we write  
to you and gave us your address.

We hope that we have obtained a  
copy from you and are interested in  
knowing the size and price. We are  
enclosing a self-addressed envelope for  
your convenience. Sincerely yours,

Mrs. Ford Miskell



November 25, 1966

Mrs. Jan Keene Muhlert  
Curatorial Assistant  
Allen Memorial Art Museum  
Oberlin College  
Oberlin, Ohio

Dear Mrs. Muhlert:

At last I can report that our photographer has delivered prints of the photographs of the Doves I ordered for you and these are now enclosed, with all the pertinent data on the reverse side of each print. The prices of both the drawings and the paintings are listed below.\*

I hope that you will have occasion to be in New York in the near future. We have complete photographic record of Dove's work in all media, which you may study here at your convenience, together with considerable archives material dating back to 1911. I look forward to seeing you soon.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.



P. S. No doubt you have heard that Robert Schlegel resigned shortly after I returned to New York and considers me an unusually evil person. I regret that we both had such an unhappy experience, about which I am sure you will hear in great detail in your area and hope that it will not affect you from this gallery and me.

Dr. Joseph C. Starnes, Director  
University of North Carolina  
Chapel Hill, North Carolina

Dear Mr. Starnes:

Please don't consider it rude for not having acknowledged your letter and the check earlier. I have been an unusually hectic period for me in every way, both in gallery activity and in my other life conditions. Based on a serious illness from which I did not have an opportunity to recover. This will be made up shortly by a boat trip I have planned from the 13th to the 15th of December. I am sure a well-earned cruise on a boat is the most relaxing and revitalizing form of vacation for me and I am now about to indulge myself so that I can "recharge" and effectively on my return. The move from my old apartment, the remodeling and my other problems have taken their toll to a point where I could not take the daily, extra-generated activities characteristic of this gallery which not only have not only its regular function but also as an educational institution for the entire country. It is taking a number of adjustments and hope that we can encourage the needed for activity which is so constantly involved.

My visit to Chapel Hill was one of the few pleasant experiences since we moved from that town and I want to express my appreciation to you and Starnes for being and staying here. It is too bad that your "vacation" system did not function well, but I was pleased nevertheless when so many members of the audience not only said kind things but also took some very helpful questions. This always serves as a stimulus for me. I hope that I was truly greatly impressed with your museum and the collection and that this time it would be better known that I have shown your estate to a number of visitors, who were born intrigued and deeply interested.

It was indeed a pleasure to see you and I am sure that the actual painting presented together with a check attached for the honorarium which I would like to have used for the museum and the purchase of a copy or drawing by an artist in your collection. I feel very strongly that the local community and the time and effort should be encouraged by their museum and at some future time I trust I can be better than this.

Again, I want to thank the Starnes for a very pleasant trip.

Sincerely yours,

BOH/tem



December 10, 1966

Mr. James W. Foster Jr., Director  
Honolulu Academy of Arts  
900 South Beretania Street  
Honolulu, Hawaii 96814

Dear Jim:

Although I dictated a letter to you about a week ago, my Ediphone was most uncooperative and did not record what I had to say. This explains the delay in acknowledging your letter.

Naturally I am delighted that the opening of the Doi Memorial Exhibition was "highly successful" and am pleased also with the catalog, which has an excellent foreword and introduction. I sure wish I had been there, but my travelling luck seems to be running out. However, I finally settled for an 8-day boat trip to the Caribbean starting on December 13th. My next vacation will be spent in my favorite area - Honolulu.

It is a great pleasure to enclose the invoice you requested and of course you are entitled to a 10% discount. This applies as well to the University of Hawaii and either it or the Academy will also have the benefit of the 10% for KAUAI CANYONS and if LINGERING MISTS or any other paintings are purchased by private collectors, you will have an additional credit of 10% on these as well.

And so, good cheer, Merry Christmas and Happy New Year to the big and little Fosters.

As ever,

EGH/tm

P.S. I received a very charming letter from Betty Eoke and it occurred to me that I do not have a catalog of the exhibition held at the Academy a year or more ago. If there is one to spare, would you be good enough to mail it?

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NATIONAL GALLERY OF ART  
WASHINGTON, D. C. 20565

Cable Address: NATGAL

Telephone: (202) 737-4215

November 16, 1966

Dear Mrs. Halpert:

I got your invitation to the Morris Broderson Exhibition on my return from the long weekend. I am sorry that I wasn't able to be in New York, but am greatly appreciative for the thought.

My film on 20th century painters has been shelved for the moment, as there has been so much to do here for Mr. Walker in his recent absences. But I haven't forgotten it, and particularly have I not forgotten all of your kindness of last spring.

With warmest regards,

Sincerely,

A handwritten signature in dark ink, appearing to be "J. Carter Brown".

J. Carter Brown  
Assistant Director

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.



November 22, 1965

Mr. George Perutz  
Schwabach, Perutz and Co.  
1610 Cotton Exchange Bldg.  
Dallas, Texas 75201

Dear Mr. Perutz:

I certainly regret that your experience with us has been "unsuccessful". This has been a very hectic period for us as we were obliged to close in April and did not reopen until after Labor Day with many of the details still unfinished. It was a most unfortunate situation - packing, moving and reconstructing our new quarters with a myriad of unforeseen complications developing en route. As a matter of fact, while we are all set in appearance, we still have difficulty in locating some of the records which the movers packed in wrong cartons, etc. Therefore, I have not located your previous correspondence.

While we represent the estates of Davis, Sheeler and Kuniyoshi, the two former artists' estates are blocked and the lawyers have advised us that until the papers clear through the Tax Bureau we are not permitted to offer any examples of the two artists' work. As soon as we get the green light, I will be glad to advise you accordingly.

In the case of Kuniyoshi, he left very few unsold paintings when he died and we now have only two oils in our possession and one watercolor, all of which are for sale. If you wish I can send you photographs of these together with the pertinent data and others of his drawings, which Mrs. Kuniyoshi released recently for a retrospective exhibition held in Tokyo, where a large number of drawings and prints together with the one very large painting were sold. However, we have several excellent drawings and prints still in our possession. In the case of Denuth and Stella, we are fortunate enough to acquire an example now and then and have several on hand at the present time.

If you will let me know when you plan to be in New York I will be very glad to reassemble what there is by all the artists mentioned and of course will communicate with you about Davis and Sheeler when we are free to do so.

I look forward to a visit in the near future.

Sincerely yours,

EXH/tm





**State of New Jersey**  
**DEPARTMENT OF EDUCATION**

DIVISION OF THE  
STATE MUSEUM

P. O. BOX 1888  
TRENTON, N. J. 08625

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NOVEMBER 29, 1966

DOWNTOWN GALLERY  
465 PARK AVENUE  
RITZ CONCOURSE  
NEW YORK, NEW YORK

GENTLEMEN:

THE STATE MUSEUM IS PREPARING AN EXHIBITION TITLED LIGHT: CANVAS TO CURRENT SCHEDULED FOR MAY 12 - SEPTEMBER 10, 1967. THE THEME - LIGHT AS A UNIFYING AGENT, INDEPENDENT OF THE SCENE OR FORMS REPRESENTED - WILL BE DEVELOPED WITH WORKS DATING FROM TURNER TO THE PRESENT. THIS UNIQUE THEMATIC APPROACH REQUIRES NOT ONLY SELECTION OF ARTISTS WHO FIT GENERALLY INTO THE AESTHETIC PREMISE BUT ALSO SPECIFIC PAINTINGS FROM THE OEUVRE. THE RESEARCH AND ORGANIZATION OF THE EXHIBITION HAS BEEN THE COMBINED EFFORT OF LUCY LIPPARD, ADVISORY EDITOR OF ART INTERNATIONAL, DICK BELLAMY, FORMER DIRECTOR OF THE GREEN GALLERY, AND LEAH SLOSHBERG, CHAIRMAN OF THE MUSEUM'S ART DEPARTMENT. THE EXHIBITION WILL BE ACCOMPANIED BY AN EXTENSIVE CATALOGUE WHICH HAS BEEN MADE POSSIBLE BY THE GENEROSITY OF ONE OF NEW JERSEY'S OUTSTANDING INDUSTRIES.

WE WOULD LIKE VERY MUCH TO INCLUDE IN THE EXHIBITION GEORGIA O'KEEFFE'S PELVIS SERIES, RED WITH BLUE (1945, 29-3/4" x 40", OIL) FROM YOUR COLLECTION. THIS PAINTING, WHICH IS PARTICULARLY SUITABLE IN DEVELOPING THE THEME, WILL CONTRIBUTE VERY MUCH TO THE EXHIBITION.

LOCATED IN NEW JERSEY'S NEW CULTURAL CENTER, THE MUSEUM'S MODERN FACILITIES HAVE HEAT AND HUMIDITY CONTROL AND CONTAIN THE



Kramer

November 23, 1966

Dear Helen:

With Thanksgiving Day in the offing, I have been thinking of you and the many happy holidays I spent with the Kramer family and, as a matter of fact, turned down two invitations for this year.

No doubt you will understand why I have not been communicating with you of late. This has been a most trying period for me and continues so, as the Gallery is much too much for me at this stage of the game. The many details involved increase daily, with the largest number of calls for information which I have assembled through these long years. I had a deal involving a merger with another Gallery to relieve me of the exaggerated needs, but characteristic of our period, the other Gallery pulled a dirty trick which, of course, resulted in my cancellation of all negotiations. And, at this point, I really don't know what to do. I wish that I did not have the old-fashioned sense of responsibility to my artists and/or their widows, knowing as I do that when an artist is dropped by one Gallery, it takes a long time for him to make a comeback. Zerbe is one of the many examples.

Now that I have gotten rid of my consistent gripe, I am hoping to hear from you and to start a new, pleasant correspondence on my part. Do let me know how you are getting on with your work and please be good to yourself.

With much love,

November 16, 1966

Mr. W. D. Warnholtz, Chairman  
Art Department, Bolson Hall  
Carleton College  
Northfield, Minnesota

Dear Mr. Warnholtz:

We have finally received delivery of the Ben Shahn  
silkscreens which you had ordered and will be ship-  
ping these within a few days -one to your attention  
at Carleton College and the other to Mr. James Maslon,  
Route #1, Mankata, Minnesota.

However, you will note that I have made both invoices  
out to you as I am sure you will want to take advant-  
age of the 10% museum discount and will in turn send  
your own bill to Mr. Maslon.

Sorry for the delay, but I know you will all enjoy  
the very handsome print.

Sincerely yours,

Tracy Miller

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



December 7, 1966

Mrs. Susan C. Trotman  
Anchor Books  
Doubleday & Company, Inc.  
277 Park Avenue  
New York 10017

Dear Mrs. Trotman,

The Downtown Gallery does not have Jack Levine's "Banquet" in its collection. The only "Banquet" I have been able to track down is in the collection of Mr. Roy Neuberger (923 Fifth Avenue, New York). Of course there is the famous "Welcome Home" at the Brooklyn Museum (a general, his wife and various dignitaries at a banquet board) and it may be that this is the one you're after.

In any event, not only the owner but the artist himself must now give permission for reproduction. Mr. Levine can be reached through the Sanford-Alan Gallery, 766 Madison Avenue, New York.

Sincerely yours,

Howard Rosenberg

The National Institute of Arts and Letters



633 WEST 155 STREET  
NEW YORK, N. Y. 10032

December 1, 1966

Dear Mr. Tseng:

The Committee on Grants for Art of the National Institute of Arts and Letters takes pleasure in asking you to participate in a forthcoming exhibition of works by contemporary artists who are not members of the Institute, to be held in the Gallery of the American Academy of Arts and Letters, from March 3rd through April 2nd, 1967.

The Committee will choose several artists from among those exhibited to receive grants of \$2,500 each, and the Richard and Hinda Rosenthal Foundation Award of \$2,000 to a younger American painter of distinction who has not yet been accorded due recognition.

We should like to have several examples of your work to cover approximately fifteen linear feet, including spacing. Hague's Delivery Service will collect all the material for the exhibition from the New York area on Wednesday, February 15th. If your material is out of the trucking area would you kindly send it by express collect, to reach us before that date?

Kindly indicate immediately your acceptance of this invitation by returning the enclosed postal card. Also return the slip attached herewith, noting the titles of your works, media, insurance values, and where they may be called for, as soon as possible. Photographs of the works to be exhibited should be in our hands by February 21st for publicity purposes.

Thanking you in advance for your cooperation, I am,

Very sincerely yours,

A handwritten signature in cursive script that reads "Felicia Geffen".

Felicia Geffen  
Assistant Secretary-Treasurer

Mr. Yu-Ho Tseng  
c/o Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

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November 25, 1966

Dr. Abram Kanof  
500 East 77th Street, Apt. 1923  
New York, New York 10021

Dear Abram:

I have been spending Thanksgiving Day (alone at last) after considerable effort, planning our 41st Annual Christmas Exhibition, which will include several goodies we recently acquired for the occasion. With so many artists in our roster passing away, it is most difficult to continue my favorite type of exhibition, which has been responsible for an extraordinary number of collectors in America, whose incomes began to increase through the years, making it possible for them to continue within a higher price level. Thus, I am delighted to have the Marin and, if you are prepared to give up any of the other small paintings in your collection, please let me know, as I would be delighted to repurchase them for inclusion, together with some others which I acquired recently. If you would let me know which of the other paintings we listed about two weeks ago you are prepared to give up at this time, I would be pleased to make an offer considerably higher in price than your original purchase - prepared to work on a low profit basis so that I do not have to change our annual event.

Won't you let me hear from you at your convenience - but soon.

My fond regards to you both.

Sincerely yours,

ZOH/tm

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DOWNTOWN GALLERY 465 PARK AVE NEWYORKNY

ANTICIPATE ARRIVAL YOUR DOI LOANS NOT LATER THAN NOVEMBER 25

ALOHA

FOSTER

CFM DOWNTOWN GALLERY 25

EH -  
They're  
picked  
being  
up today  
you

Honolulu Academy of Art

1965 NOV 17 PM 9 28

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OF AMERICA.



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by the publisher 60 years after the date of sale.



November 17, 1966

Goldsmith Brothers  
77 Nassau Street  
New York, New York 10008

Attention: Mr. Mottola

Dear Mr. Mottola:

I would like to order the following items:

~~1 case Del-Kleen paper towels 73KI DK 48.39~~  
~~1 Stapler 73-KI Stowaway 3.24~~  
~~4 Calendar refills W580-341 (per attached)~~

need 11/22  
need 11/22  
need 11/22

Thank you for your usual prompt attention.

Sincerely yours,

Tracy Miller

November 19, 1966

Dr. David Scott, Director  
National Collection of Fine Arts  
Smithsonian Institution  
Constitution Avenue at 10th Street  
Washington, D. C. 20560

Dear Dr. Scott:

A while ago I sent you the previous invoice from John Terken for the repair of the Merry-Go-Round and I am now enclosing his latest bill. As this is getting a little embarrassing for us, would you be good enough to let me know if this can be taken care of within the next few days. Otherwise, Mrs. Halpert feels that we should take care of the matter here and have you reimburse us subsequently.

Also, we are very anxious to have the Merry-Go-Round picked up, as our storage space is so limited. This will have to be carried by hand, of course, as we will not entrust it for packing and shipping again.

We will appreciate hearing from you about both matters and hope that some, any or all of you will be coming in soon. We haven't had a visitor from the Smithsonian since Mrs. Breeskin breezed through (literally - it was the windiest day of the Fall) on her way to Europe.

Best regards.

Sincerely yours,

Tracy Miller



December 8, 1966

Mr. Stuart Feld  
35 East 75th Street  
New York, New York 10021

Dear Stuart:

Someone brought in the enclosed snapshots, offering the paintings for sale.

As this period is entirely out of my territory, I thought I would help him out or, on the other hand, that these might be of some interest to you.

#1, a painting formerly in the collection of Mrs. Spencer Ledyard, was sold at auction in 1910. #2 is a portrait of Justin Redfield of New Haven (1795-1850) and is attributed (?) to James Kimberly (1815-1846) and the date of the painting is August 3, 1835. The dimensions are 39" x 34".

The owner is asking exceedingly low prices and if you have any interest in these I can have the paintings delivered here with any additional data that he may have.

Sincerely yours,

EGH/tm

December 9, 1966

Mr. Willis Woods, Director  
Detroit Institute of Arts  
5200 Woodward Avenue  
Detroit, Michigan 48202

Dear Willis:

I was very grateful for your kind invitation to the important event at the Institute on Friday, December 16th and delayed replying because I was not quite sure of the actual dates of the trip I had arranged for. Now I discover that my "cruise" starts on December 13th and ends on the 21st, making a trip to Detroit on the 16th impossible.

Perhaps after I get this much-needed rest, I will find the energy and time to come out to see all your new wings, collections, etc. It has been a mighty long time since I had the pleasure of seeing you and I hope that, if I can't make it soon, you will have occasion to be in New York and will pay me a visit.

Meanwhile, my best regards and wishes for a very Happy Holiday.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 29, 1966

Mr. John R. O'Kane  
Vice President  
Gorham Corporation  
Providence, R.I. 02907

Dear Mr. O'Kane:

Under separate cover, I am returning to you the  
Gorham brochure you left with us some time ago.  
I am sorry to have kept this so long without  
communicating with you, but the artist whom we  
had in mind has finally announced that he has  
too much work as it is to consider undertaking  
any further commissions.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

December 4, 1965

Mr. James Foster, Director  
Honolulu Academy of Arts  
900 South Beretania Street  
Honolulu, Hawaii 96814

Dear Jim:

Is my face red!

In addition to my being conked on the head by a metal ladder which skidded, resulting in a concussion, an ex-employee misfiled all the exhibition papers and I have just come across the list we made during your visit on October 4th - exactly two months ago. I hope you will understand and forgive.

In referring to this lost document I find that we had promised to send you the following photographs:

Marin	DEER ISLE, MAINE, 1927
	SEASCAPE FANTASY, 1944
Weber	MUSIC, 1912
Hartley	YOUNG SEA DOG WITH FRIEND BILLY, 1942

These are now enclosed, all but the first item, which I inadvertently sold, not recalling the fact that I had promised to send you the photograph. The Weber is included in the very exciting exhibition now current at the Smithsonian Institution together with a great many other paintings from the Gallery as part of the ROOTS OF ABSTRACT ART IN AMERICA. However, this was automatically marked N.F.S., but will be available to you if you are still interested.

I notice that we had promised you a print show and am getting busy on the selection, but would very much like to know the approximate date you have in mind as well as the number of prints you desire. At the same time, you might check the names of the artists you would like to have included. I would also like to know whether it would be all right to have examples by Stuart Davis and Sheeler in the exhibition, although both estates are blocked and no sales may be made under the circumstances until we get the green light from the attorney.

It was a great treat to see you and I hope that your future visits to New York will be more frequent. Meanwhile, my fond regards to you and the family.

As ever,

EOH/ta

*List follows*

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2439 Carman Crest Drive  
Los Angeles, California

AIR MAIL

December 8, 1966

The Downtown Gallery  
32 East Fifty-first Street  
New York, N. Y.

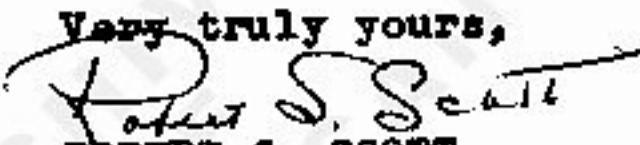
Gentlemen:

Would you please let me know as soon as possible if you have any paintings by the artists I am listing below; and if so, would you please give me the subject matter, the approximate size and cost of said pictures.

Ben Shahn  
Coleen Browning  
Biberman  
Jack Levine  
Frank Kleinholz  
Philip Evergood

This information will be greatly appreciated.  
I am enclosing an air mail stamped self-addressed envelope for your convenience.

Very truly yours,

  
ROBERT S. SCOTT

Encl.

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12600 Kilbourne Lane, Bowie, Maryland 20715

November 18, 1966

Dear Mrs. Halpert,

Thank you so much for sharing your time and your knowledge with me on Thursday. Your fine examples of folk art are 'just right' and I think, thanks to your generosity, we shall have an outstanding exhibition.

Mr. Rose was going to check with Bill Dove on the clam shell sculpture in Suzanne Smith's catalogue dated 1922. I wonder if he has any information?

Also, it would be most interesting to know more about the embroidery Dove owned -- if Mrs. Dove's health permits that inquiry.

Again, thanks so much for your kindness. I appreciate your help a great deal -- as does Dr. Gerds.

Very best personal wishes,

*Dorothy Johnson*  
Dorothy Johnson  
(Mrs. Bruce Johnson)

*Oyster shell + wood*

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P.F.

*Metroplitan*

December 6, 1966

Dear Mrs. Fosburgh:

I am most grateful for your kind invitation for Monday evening, December 12th - and accept with great pleasure.

I look forward to the party and to seeing the American Folk Art from the Garbisch Collection.

Sincerely yours,

not to publishing information regarding sales transactions, and the artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct. The information may be published 60 years after the date of sale.





TUCSON  
ART  
CENTER

E. F. Sanguinetti, Director

325 WEST FRANKLIN STREET / PHONE 622-0402 / TUCSON, ARIZONA / 85705

November 29, 1966

Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

An exhibition of PAINTINGS BY ARTHUR B. DAVIES is planned for the Tucson Art Center galleries for March 1967. We expect to include approximately fifty paintings with attention to the characteristics of Davies' style and his particular importance in American art. We believe that this will be the first Davies exhibit of this consequence in the West.

We will publish a catalogue which we hope will make a contribution towards defining Davies' position. The catalogue will include a bibliography and substantial essay written by Professor Sheldon Reich, of the art history faculty, Art Department, University of Arizona. Dr. Reich has just completed a catalogue raisonne of John Marin which will be published by Princeton University Press. An Archives of American Art grant contributed to Dr. Reich's efforts.

We are hoping to reserve for the exhibition a carefully balanced list of works. May we hope that from your collection you will be willing to lend us one or two Davies paintings for this exhibition? If your answer is in the affirmative we would like a glossy 8" X 10" photograph suitable for publicity and catalogue reproduction of the work or works to be loaned. We would expect to be billed for the photographs.

The works borrowed will be shipped at our expense for delivery to us on or before February 15, 1967. Our insurance procedures include wall to wall coverage. If you prefer to insure yourself, you may bill the Tucson Art Center for the premium.

We are eager to present as distinguished an exhibition as the painter deserves and as our resources will allow.

Cordially,

E. F. Sanguinetti, Director  
ART CENTER ACTIVITIES ARE A KEY TO A FULLER COMMUNITY LIFE  
EFS:th

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December 10, 1966

Te: Mr. Connor

Enclosed you will find a check for \$400. to be applied to my account.

As I advised you, my business agent questioned a number of the items and withheld payment all this time - which I regret.

I will come to see you about the difference, which includes annual charges for 3 air conditioners, only one of which is in working order. Furthermore, spending as little time as I do in the apartment, the agent felt that it was a highly exaggerated figure. Also, the charge for the antenna is superfluous as not only is there no connection to the main unit, but to date I have never used the T.V. set. Please let me know when it will be convenient for you to discuss these and other details. It will have to be postponed until after my return from a vacation trip on December 22nd.

Sincerely yours,

(Mrs.) Edith G. Halpert

EGH/tm

P.S. You know, of course, that the leak in the Gallery caused considerable damage and that the acoustical tiles have to be replaced.

or to publishing information regarding sales transactions, sections are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

✓ PO 4 *just in a file*  
December 9, 1966

Mr. E. F. Sanguinetti, Director  
Tucson Art Center  
325 West Franklin Street  
Tucson, Arizona 85705

Dear Mr. Sanguinetti:

Much as we would like to cooperate with you, neither the Gallery nor I owns any paintings by Arthur B. Davies. I do have some lithographs of his, but they are in Connecticut, where I have a home and have stored a good many prints in a local warehouse. I am sure that you can get all that you desire from museums and dealers throughout the country.

All the artists on our roster are listed at the bottom of this letterhead and, if we can cooperate with you in connection with any member of this group, we will be happy to do so when the occasion arises.

Sincerely yours,

ECH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



FU

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 6, 1966

Miss Lois A. Bingham, Chief  
International Art Program  
National Collection of Fine Arts  
Smithsonian Institution  
Constitution Avenue at 10th Street  
Washington, D. C. 20560

Dear Lois:

Although I am quite certain that I sent you a copy of Margaret Watherston's appraisal for restoration which we received on November 4th. I am now quoting from her report of that date and listing the figure she gave for the work to be done.

"DAVIS - "Cafe Place des Vosges", oil on canvas,  
29" x 36", dated 1929

"Treat areas around recent flaking with adhesive to secure paint layer; fill losses with gesso; place on vacuum table under pressure and heat to improve penetration of lining adhesive and secure paint film; inpaint losses with color ground in synthetic resin medium.

"Because of moisture used in removing excess gesso and petroleum solvents used to remove wax-resin adhesive, varnish and surface grime will be removed from around damaged areas, leaving them clean. It will therefore be necessary to clean entire surface.

Cost of restoration - \$275.00"

If you require any additional legal papers, let me know, as we would like to have this painting repaired without any further delay.

I am planning a short vacation trip starting the 13th and ending the 21st of this month and hope that I will see you either before or after. In any event, I hope that you will have a very happy Christmas. Best regards.

Sincerely yours,

RQH/tm



André Previn

November 17, 1966

Dear Edith:

As usual, I am unforgivably late in answering your nice letter, but I have been travelling like mad, conducting all over the map. Since we last saw you, quite a few things have happened. Last month I was appointed as the permanent conductor of the Houston Symphony, starting with the 67-68 season. This means that I will be spending 14 weeks a year in Houston, a fact made tolerable by the brilliance of the orchestra. As you know, this has been a great ambition of mine, to work with my own orchestra, and I am very happy about it. I will also be conducting in other places, of course, including quite a few times in New York during next season, so I will hopefully see more of you than recent times have allowed. During the summer I will be working and rehearsing a Musical for Broadway, which I am writing with Alan Lerner. Wish me luck. It is a regrettable truth that conducting Mahler is not nearly as lucrative as conducting for Doris Day, and I am hoping that this Musical will, apart from artistic ambitions, be lucrative for us. I must say that working in a field I love is more ~~than~~ satisfying than all the movie loot possible, but my one regret is that our painting collection is going to be slowed down quite a bit. Especially at today's

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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Mrs. McCauley Conner  
Rene d'Harnancourt  
Mrs. John Eastman, Jr.  
Mrs. Peter J. Ferrara  
Albert Ten Eyck Gardner  
Lloyd Goodrich  
Mrs. Adele Greeff  
Robert Beverly Hale  
August Heckscher  
William B. Heller  
Mr. & Mrs. Ellerton Jette  
Dr. Marjorie G. Lewisohn  
Mrs. Bella L. Linden  
Mrs. Harry McCully  
Henry P. Mailhenny  
Mrs. Matthew A. Meyer  
George Maffett  
Roy R. Neuberger  
Mrs. Case O'Brian  
Vincent Price  
Daniel Cotton Rich  
Theodore Rousseau, Jr.  
Mrs. Eleanor Saldenberg  
Mrs. Leo Simon, Chairman  
Hudson D. Walker  
Mrs. Vanderbilt Webb  
Mrs. Harry Lewis Winston

November 16, 1966

Mrs. Edith Gregor Halpert  
465 Park Avenue  
New York, New York

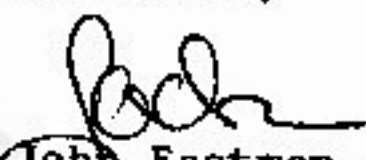
Dear Edith:

I am enclosing two self-explanatory letters which set forth a formal request for the renewal of the Kuniyoshi and Davis scholarships to Skowhegan.

Of all the people I know who believe in the School you are the last I need to convince as to the importance of supporting Skowhegan. Hence, I'll save you from reading a long disertation.

Instead, I'll say that we shall never be able to adequately thank you for your interest, advice and support in the past and that we hope we shall always continue to merit it.

Much love,

  
John Eastman, Jr.

je:kr  
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Alfred Kreymborg  
25 Gurley Road  
Stamford, Conn.

December 10<sup>th</sup>, 1966

Dear Edith:

I suppose you read about  
Alfred's passing on August 14<sup>th</sup>. He  
would have been 83 years old today.  
I have been so depressed - I don't  
know what to do.

We looked for you in vain  
last July when you expected to pay  
us a visit. I hope it was not  
illness that kept you away. He wanted  
so much to see you.

Anything new on the Mauser?  
My doctor bills and funeral bills and  
nursing home bills were so enormous,  
anything would help.

I hope you will think it worth  
while just to see me sometime.

Love, Dorothy



November 26, 1966

To: Itoh Gallery

In relation to the Ben Shahn exhibition which you had requested and to which we had agreed, the following terms will be applied. This is the customary procedure in connection with all loan exhibitions sent by us.

- 1.) The consignee, Itoh Gallery, assumes full responsibility from the time the works of art leave The Downtown Gallery until all of the unsold works of art are returned to The Downtown Gallery. This covers insurance, packing and transportation charges.
- 2.) The pictures available for sale (the majority) will be priced at reduced net figures so as to allow an ample profit at your judgment.
- 3.) Itoh Gallery guarantees to sell or buy a minimum of 20% of the total consigned price, with payment legally guaranteed.

---

The Downtown Gallery

Philadelphia - March 15 - April 30  
Itoh Gallery - October (for 1 month)

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

December 6, 1966

Mr. William D. Paul Jr.  
Department of Art  
The University of Georgia  
Athens, Georgia 30601

Dear Mr. Paul:

Please forgive me for being so late in my reply, but this has been a particularly active period in my life, with lectures and various other trips as well as an avalanche of activity at the Gallery proper.

However, since your exhibition is planned for April 1967, I am sure that we will have sufficient time to offer a selection for your consideration, including most of the artists you have named. The only problem I can see is the fact that the plans include a period of "approximately one year". In view of the fact that there are so few paintings available by O'Keeffe and Kuniyoshi together with many requests which we receive, we may be obliged to refer you to private collectors who have excellent examples of their work and can afford to be more generous than we are. However, there will be no problem with the other artists you mention as well as some additions you may desire when you see the examples of other major artists we have on our roster.

Won't you please let me know when you plan to be in New York. I have several commitments throughout the rest of the month, but with the exception of my annual winter vacation, which has been cut down to just over a week - from the 13th to the 21st - I will be delighted to see you, but again, it is important to phone me in advance so that I can devote the necessary time for this welcome occasion.

Meanwhile, I am making a tentative selection to show you on the day which is convenient for both of us and look forward to hearing from you shortly.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 16, 1966

Mr. William Lieberman  
Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Bill:

What goes? I have telephoned and telephoned and telephoned repeatedly, day after day, leaving messages, but to date have been unsuccessful in making direct contact with you. Consequently, I will now try the U. S. Postal System.

In going through our consignment invoices, I find that two gouaches by Ben Shahn (relating to the H.M. series) were sent to the Museum at your request on April 12th.

Were these sent somewhere for exhibition or what? At the moment, we are in the process of checking all our stock records and would very much like to obtain the information from you at your earliest convenience.

Incidentally, I just recalled also that you had planned to communicate with me about the drawings the Museum was planning to sell. Among these were several by Sheeler and O'Keeffe in which I was interested. Are they still available? If so, may I come in (by appointment) and look at them again so that I can present my final offer. Many thanks for your cooperation.

Sincerely yours,

EGH/tm

P.S. How about coming in late one afternoon and joining us for a drink?



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14 Sidney Place  
Brooklyn, N.Y.

December 4, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
Ritz Concourse  
67th Street & Park Ave  
New York, N.Y.

Dear Edith:

We have decided to make certain changes in the prices asked for Bill's work - based on the fact that the stone carvings are limited and there will be no more - and also on some of the bronzes based on the edition limitation.

<u>Title:</u>	<u>Cast No.-</u>	<u>S/Price</u>	<u>Additional bronzes</u>
1. <u>Estate of William Zorach</u>			
✓ Undaunted - Torso Bronze	2/6	6,500	Yes
✓ Ushas - Granite Head	-	7,500	None
✓ Leda - Bronze Figure	2/6	2,500	Yes
✓ Newborn - Marble	-	5,000	None
✓ Caprice - bronze	3/6	2,000	Yes
✓ Devotion - Medium Bronze	2/6	6,000	Yes
✓ Head of Woman granite (WZ-140)	-	6,500	None
✓ Rockabye Baby (halfmoon)	-	6,000	None
✓ Tranquility - Rec. fig. silver	1/6	2,500	Yes
✓ Man of Judah Granite	-	9,000	-
✓ Washing Cat Bronze	3/6	2,500	Yes
✓ Family plaque Aluminum	5/8	1,500	Yes
✓ Artists Daughter Bronze	4/6	750	Yes (WZ-244)
✓ Miriam Granite Head	-	6,000	-
✓ Creation of Man Bronze plaque	5/8	1,800	Yes
✓ Two Marys (Empyrean Children)	2/6	2,800	Yes
✓ Seated Girl Bronze	2/6	750	Yes
✓ Semele Bronze	1/6	900	Yes
✓ Sketch Seated Dancer Bronze	1/6	1,800	Yes
✓ Wisdom of Solomon Sketch (Widus)	1/6	2,000	Yes
✓ Job - Lead Wood	-	5,000	-
✓ Sleeping Puppy Bronze	2/6	900	Yes
✓ Artists Grandson bronze	1/6	2,500	Yes
✓ Toekie Bronze cat	2/6	4,500	Yes
✓ Circumspection Bronze	2/6	1,800	Yes
✓ Ethereal fig (Expanding Univ.)	1/6	500	Yes
✓ The Teacher (Mayo Sketch)	2/6	1,800	Yes
✓ East Wind Bronze	1/6	4500	Yes
✓ West Wind	1/6	4,500	Yes
✓ Adolescence	2/6	3,500	Yes
✓ Kneeling Fig	1/6	3,800	Yes
✓ Lovers	2/6	3,000	Yes



NORTH CAROLINA

COLLECTORS

101 EAST MORGAN STREET  
RALEIGH, NORTH CAROLINA

November 23, 1966

Dear Miss Halpert:

The North Carolinians who aspire to be collectors were delighted to have you at their Chapel Hill dinner. As one of them wrote me a few days ago, "She was a pleasure in spite of faulty amplification."

I especially enjoyed our conversation during dinner.

Should one of our cautious beginners arrive on your gallery doorstep seeking advice (with cash in hand), I hope very much that you will lead him gently and wisely.

Two small checks are enclosed -- one for your expenses in coming to Chapel Hill, the other as a token of our appreciation for your visit.

Sincerely yours,

*Henry W Lewis*

Henry W. Lewis

Miss Edith Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Enclosures

not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
has been published 60 years after the date of sale.

November 25, 1966

Mr. William A. McGonagle, Curator  
Joslyn Art Museum  
2218 Dodge Street  
Omaha, Nebraska

Dear Bill:

I realize I am a bit late answering your letter, but this has been a mad period in the Gallery. Despite all the accent on Op and Pop and Erotica as well as all other sensational art the press favors to the exclusion of practically everything else, we are having an incredible rush on our artists and are now at the point where we have to turn down museums and collectors as our stock is getting mighty low. I indulge myself by concentrating on people I like. Of course, I was delighted with the choice you made, as we are deluged with requests for Webers and am happy that you have a choice example, one I had tucked away in our N.F.S. bin.

I am keeping my fingers crossed in the hope that my new assistant will relieve me of many duties so that I can get away from this joint occasionally and get to see my friends in Omaha and other parts of the country. If and when I can make it, I will let you know in advance so that you can have a "nightcap" waiting for me. Meanwhile, my fond regards.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is from a deceased person 50 years after the date of sale.





*Sent extension*

NATIONAL COLLECTION OF FINE ARTS

November 17, 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

I have noticed that it is again almost time to return the three works which are presently hanging in the White House. As the Marin, the Rattner, and the Shahn have been particular favorites of the White House Staff, we would like, if possible, to keep these works for yet another six months, until June 1, 1967. If this is not convenient, we will of course be happy to return the works whenever you wish. Otherwise, I would appreciate your signing and returning the enclosed loan extension forms for our records.

I hope that all is going well with your 41st anniversary exhibition. I plan to see it when I am in New York next week.

With kind regards,

Sincerely yours,

*David*  
David W. Scott  
Director

enclosure: loan extension form

MRS. HARRY E. TERHUNE  
TIMBER MILL CIRCLE  
STAMFORD, CONNECTICUT 06905

November 30, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

As a student at the Institute of Fine Arts, I am working under the guidance of Professor Robert Goldwater on a master's thesis on Reuben Nakian. It would be extremely helpful to me if I might make an appointment to go through your files on Nakian in the years 1927 to 1935 when you represented him.

Although I have already been through the files at the New York Public Library, the Museum of Modern Art and the Whitney Museum, I am sure the material you have would fill in gaps in factual and visual knowledge which I will otherwise be unable to obtain. Therefore, I shall be most grateful if you would allow me to come to the Gallery one day to study your files.

Sincerely yours,

Anne G. Terhune  
(Mrs. Harry E. Terhune)

not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



866 Third Avenue, New York, N. Y. 10022

Mary Jo Randolph  
Photo Editor

November 19, 1966

Mr. John deCaro  
Visitors East  
663 Fifth Avenue  
New York, New York 10022

Dear Mr. deCaro:

I am returning the enclosed bill, as you will  
note that you have misspelled the name of the  
artist, Morris Broderson, in your ad.

Naturally this upsets us, particularly in view  
of the fact that we must have given you the  
correct spelling as you have it right under  
the reproduction on Page 18 and on the bill.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



November 25, 1966

Miss Henrietta Alsterlund  
82 Middle Road  
Southboro, Massachusetts

Dear Miss Alsterlund:

I am sorry to be so late in acknowledging your letter, but to date I have been unable to obtain the necessary information. As soon as the rush here slows down, I will make further inquiries and will advise you accordingly.

It was very nice to meet you and I hope you will come in to say hello and that I will have news for you shortly.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 8, 1966

Goldsmith Brothers  
77 Nassau Street  
New York, New York 10008

Attention: Mr. Mottola

Dear Sir:

I am returning the enclosed invoice. The cabinet was picked up today by your men. The receipt is #79671.

Will you see that this is forwarded to the proper department for crediting?

We are very eager to have the replacement cabinet and hope you can expedite its delivery shortly.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information by be published 60 years after the date of sale.



<u>Date</u>	<u>Description</u>	<u>Size</u>	<u>Date</u>	<u>Ref</u>	<u>\$/Price</u>
1965	Family Group Aluminum Plaque		1928	WZ-265	\$1,500

WATERCOLORS : (Framed)

1960	Robinhood Village (Near Robinhood)	22x16	1951		750
1960	Five Islands	26x19	1940		750
1962	The Weir	29 $\frac{1}{2}$ x22	1951		900
1963	Maine Coast (Rd to Knubble)	22x15 $\frac{1}{2}$	ND		750
1963	Gilberts Head	22 $\frac{1}{2}$ x15 $\frac{1}{4}$	1945		800
1961	Castine Bay	20x13 $\frac{1}{2}$	1942		800
	<del>Across the Bay</del>	"	"		
	Across the Bay	22x15	1962		750
	<del>White Christmas (Apple Tree)</del>	"	"		
	White Christmas (Apple Tree)	22 $\frac{1}{2}$ x15	1945		950
	Orchard in Winter	29 $\frac{1}{2}$ x22 $\frac{1}{2}$	1938		900
1961	Yosemite Drawing No.2	12 $\frac{1}{2}$ x15	1920		

This list can be checked against the list prepared by Bill Kennedy which I checked out with him plus the delivery made on Nov. 11, 1965. I believe you will find it in order.

Sincerely

Tessie Zorach

P.S. I attach a photostat of certain gift tags covering some of the pieces. Other gifts are recording by the donors in their letter to their accountant and can be presented upon request.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE CONTEMPORARIES

882 MADISON AVENUE • NEW YORK, N. Y. 10021

TEL. TRAFALGAR 9-1989

29 November 1966

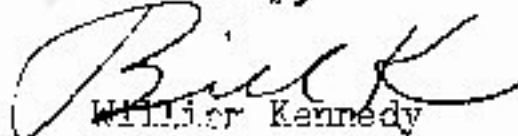
Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York 10021

Dear Mrs. Halpert,

Per our blintz and omelette luncheon, I discussed the matter with the Central Powers of this gallery and since all are in agreement and pleased with what appears to be a happy resolution to a thorny problem, :

- 1) we'll be able to suspend the printing of the brochure in order to acknowledge credit to the Downtown Gallery as indicated in the text I gave you yesterday;
- 2) we can offer you 20 prints of each edition as you desire @ 1/2 price, i.e., \$7.50, selling price 175.00. : 80 prints @ 7000.00.

Cordially,

  
William Kennedy

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of his



December 9, 1966

Mr. Richard Evans II  
Lee Dyeing Co.  
328-332 North Perry Street  
Johnstown, New York 12095

Dear Mr. Evans:

In looking over the correspondence we have had about the Kuniyoshi drawing, I evidently did not make myself clear in stating that I would be very pleased to repurchase this and plan to send you a check the moment the picture arrives.

Will you please advise me your wishes in the matter so that we may comply accordingly.

I hope that you will come in to see us soon. Meanwhile, my very best regards.

Sincerely yours,

EGH/ta

P.S. Incidentally, I am taking a short vacation from the 13th to the 21st of December, but will be here before and after if you will let me know when you plan to come in.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 50 years after the date of sale.

[encl. 12-4-66]

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COLLECTION OF THE ZORACH CHILDREN

14 Sidney Place, Brooklyn, N.Y.

November 1, 1966

INVOICE

Sold To: Mr. Morris Mossing  
208 Crestwood Drive  
South Orange, N.J.

Bronze statue entitled "SPLENDOR OF THE DANCE"

Bronze cast No. 3 of an edition of six (6).

By: William Zorach

*Pl enter  
this sale  
in stock  
bk*

\$18,600.00

Less your deposit for cast

-2,600.00

*11 made  
directly*

Balance due

\$16,000.00

Make Check payable to: Margaret B. Zorach (Manager for Collection)  
14 Sidney Place  
Brooklyn, N.Y. 11201

Cast number and Edition (Limited to six)  
Certified by:

Tessie Zorach

*Check Enclosed for Commission  
@ 1/3 — \$4,500 —*



December 8, 1966

Mrs. Harry E. Terhune  
Timber Mill Circle  
Stamford, Conn. 06903

Dear Mrs. Terhune:

Thank you for your letter.

Mrs. Halpert will be away on a short vacation trip until after December 21st and I know that she will want to be here when you come in to go over the Nakian material. I would suggest that you telephone ahead (after the above date) and set up an appointment at your mutual convenience.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 3, 1966

Mr. P. Fenneberg, Mayor  
Lyngby-Taarbæk Kommune  
Denmark

Dear Mr. Fenneberg:

We have today received a copy of your letter to Mr. Kneeland McNulty of the Philadelphia Museum of Art with regard to the Ben Shahn Exhibition he is organizing and the possibility of the show traveling to Denmark.

Mrs. Halpert is out of town at the present time. However, I wish to acknowledge that we are in receipt of your letter and assure you that the matter will be brought to her attention promptly upon her return. I am sure that you will hear from her in the very near future.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



APA

December 1, 1966

Mrs. Robert Montgomery  
19 East 72nd Street, Apt. 16C  
New York, New York 10021

Dear Mrs. Montgomery:

I am enclosing our invoice for the restoration of your Folk Art painting, EPIC OF AMERICA. The price was the special one to us from the restorer. If you wish, I can send you a photostat of the original bill to us.

I hope you will be in the neighborhood soon and will stop in to say hello.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 9, 1966

Mr. P. Fenneberg, Borgmesteren  
Lyngby-Taarbæk Kommune  
Denmark

Dear Mr. Fenneberg:

On my return to the Gallery, I found your correspondence and expect to see Ben Shahn at the Gallery in the near future, when we can discuss the matter in further detail. I am referring to the exhibition of Shahn's work you would like to have in Denmark.

We will be delighted to cooperate with you and, as soon as we can discuss this matter, I will communicate with you. Unfortunately, I will be off on a vacation trip from the 13th to the 21st of this month, but since the show is not imminent, no doubt it can wait until the early part of 1967.

Sincerely yours,

EGH/tm



Ken Fitzgerald  
19 Hickory Hill Rd.  
Tappan, N.Y.  
10983

December 6, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert,

Thank you for sending me the two additional photos of weathervanes. Since I would like to keep those sent earlier I am enclosing a check for \$13.80 to cover the cost of all nine, *plus postage.*

And thank you very much for your considerable assistance in my project---it wouldn't have amounted to much without your help.

Sincerely,

*Ken Fitzgerald*

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H. TOPPER, PRESIDENT

# RELIABLE FUR DRESSERS AND DYERS (1960) LIMITED

MEMBER OF FUR TRADE ASSOCIATION OF CANADA, INC.

400 RICHMOND STREET WEST - TORONTO 2-B - ONTARIO - PHONES: 363-3731-3732-3733-3734

Toronto Dec. 7, 1966

The Downtown Gallery,  
465 Park Ave.  
New York, N.Y.

Dear Mrs. Halpert:

I write to you as the 1967 Chairman of the Beth Tzedec Congregation Art Show. I am extremely interested in featuring the work of Ben Shahn in this show and as a matter of fact, building the show around the work of Ben Shahn. He is my favourite artist and as you know I am the proud owner of one water colour and one graphic. I would like to come to New York to discuss this matter with you and possibly also with Mr. Shahn. I feel that from this show, could possibly come some commissions for an artist of Mr. Shahn's stature.

I myself being young and foolish would dearly love to have Mr Shahn as the featured artist and possibly have him here in Toronto for the opening of the Show on May 7, 1967.

Please, let me hear from you soon regarding this matter as I am most anxious to know which direction to take.

Thanking you, I remain,

Yours truly,

Victor Topper,

VT/gm

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November 25, 1966

Mr. Richard Evans II  
Lee Dyeing Co.  
328-332 North Perry Street  
Johnstown, New York 12095

Dear Mr. Evans:

I was glad to hear from you and am looking forward to seeing the Kuniyoshi drawing.

Frankly, I am embarrassed to say that the art market - at least in this Gallery - is popping and does not seem to be affected by Wall Street. There are so many new museums, particularly in the Deep South, all of which are ignoring the publicized Pop and Op artists and are starting with the early 20th century masters, creating considerable activity here so that we have no cause for complaint and can afford to turn down the new breed of so-called "collectors" for investment.

I hope that I will have the pleasure of seeing you in the very near future. My best regards.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PEALE HOUSE

1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOCust 4-0221

Frank T. Howard, President

Alfred Zantinger, Vice President  
Joseph T. Fraser, Jr., Director and Secretary

C. Newbold Taylor, Treasurer

December 2, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Mrs. Halpert:

*Tessie*  
There has been considerable interest expressed by a collector here in Zorach's DIVA - TORSO. However, this interest is accompanied by an insistent request that I inquire if an adjustment in price would be considered. I felt that I should not give a negative reply until I consulted you about it since I don't know your policy and whether you ever do consider a change in price. As you know, of course, the sculpture is \$10,000.00. I'd appreciate your opinion as soon as possible so that I may give a reply.

I'd like to mention also that Joe had written to the directors hoping to be able to purchase the Zorach for our permanent collection but we have had no indication from them yet about the possibility of acquiring it.

Sincerely,

*Marjorie Ruben*

Marjorie Ruben

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in both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





December 9, 1966

Dr. Warren Breidenbach  
450 Sutter Street  
San Francisco, California

Dear Dr. Breidenbach:

Thank you for your letter.

Enclosed please find a catalog of the exhibition of Sheeler paintings, drawings and other objects we had on view during the exhibition held here in May, 1966.

With very few exceptions, the exhibition comprised examples of his work which were being shown for the first time. The majority represented work that belonged to his widow or were retained by Sheeler and hung in their home. Some of the examples shown were for sale. Others were still retained by the estate, but we now have a free hand with the balance and when you are next in New York, I will be pleased to show you what we have available. Please let me know when you plan to be in this part of the country so that we may have the material ready for you. Unfortunately we have no illustrated catalogs of any artist's work and therefore it requires a personal visit to actually see what there is.

I look forward to hearing from you in the near future.

Sincerely yours,

BOH/tm

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The following is a list of unframed watercolors in the estate. (To note that many of these are unframed or need new mats and some require restoration before sale)

"Flowers" 22x15 ("Rosas")		400	300
"Grey Day" 1953 22x15			325
"Stinson Lake No. 1" 22x15 1954			350
"Stinson Lake No. 2" 22x15 1954			350
"Robinhood Cove" 22x15 1955			350
"Bosch Bay Point" 22x15 1956			350
"Yosemite" No. 4 1920			350
"Yosemite" No. 6 1920			350
"Cairn Amos" 22x15 1954			350
"The Cove" 22x15 1953			350
"Yosemite" No. 7 1920			350
"Yosemite" No. 8 1920			350
"Yosemite" No. 5 1920			350
"Yosemite" No. 9 1920			350
"Five Islands" 22x15 1953			350
"Robinhood Cove" 22x15 1920			350
"Boothbay Harbor" 22x15 1949			350
"After Storm Stinson Lake" 22x15 1954			350

The following unframed Drawings and Sketches: (same note as above applies here)

"Andy" No. 10 1953		250	200
"Load Young Woman" No. 11 (Study for stone carving)		250	200
"Study" No. 117		175	150
"Refugees" No. 116		175	150
"Young Woman" 16x22 1951		175	150
"Fudo" 14x22		175	150
"Basic Proportions" 16x22		175	150
"Half Dome Yosemite" 15x18 1920		175	150
"Admiral St Vincent Millay"		200	150
"Torso" No. 119		200	150
"Man" No. 121		200	150
"Head studies" 19x22		200	150
"Head of man" 12x18		175	150
"Head of man" No. 121		175	150
"Man study" 18x22 1955		175	150
"Seated Woman" No. 155 1920		175	150
"Study of Rabbit" (2) No. 8 & 9		175	150
"Yosemite" No. 149 1920		175	150
"The Woman" 8x11 No. 151 1935		175	150
"Lovers" 8x11 No. 152 1935		175	150
"Cat" (Tookie) No. 153 1920		175	150
"Head" No. 154 1946		175	150
"Cat" No. 155 1950		175	150
"Torso" No. 151 1950		175	150
"Seated Woman" No. 152 1945		175	150

Not to publishing information regarding sales transactions, whether are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





November 18, 1966

Mr. Robert D. Straus  
P. O. Box 2544  
Houston, Texas 77001

Dear Robert:

In referring to our records, I find that THE LITTLE SAILBOAT by John Marin, dated 1924, was purchased from us in June of 1948 for the sum of \$1500. I would suggest that you ignore the figure at this time and place an insurance valuation of \$8000. to \$10,000. Incidentally, you may send me a check for the difference. Coy, ain't it? No wonder a group of dealers in New York are attacking me for ruining the art market by selling at what they consider mad prices even today.

I am delighted that you (and I hope Carol) will pay me a visit shortly. It will be so good to see you.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

November 24, 1966

UNIVERSITY ART MUSEUM

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Confirming Mr. Ellis' telephone conversation with you, we would like to borrow the following paintings for our coming exhibition, "Cubism: Its Impact in the United States":

Stella. Sketch for the Brooklyn Bridge. Watercolor, 1917. ~~450~~ 500.  
Stuart Davis. Still Life with Map. 1923. ~~NFS~~ 30,000. ~~200~~  
Spencer. Downtown New York. 1922. ~~NFS~~ 3,500  
William Zorach. Yosemite Falls. 1920. ~~out~~ #10, ~~2500~~ 3000  
William Zorach. Amekl. W/E, 1920. #198 = 1400.

We would like to borrow or purchase photographs of these works for possible reproduction in the catalog of the exhibition. Also, may we please borrow photographs of the Dovey, Weber and Morris works that you mentioned to Mr. Ellis during your conversation.

As soon as we receive a confirming list of the works which you will lend us, we will send Loan Agreement forms for your signature.

The exhibition will open at the University Art Museum on February 10, 1967, and will travel until the end of August. It is presently committed for showing at the Marion Koogler McNay Art Institute, the Los Angeles Municipal Art Gallery, and the San Francisco Museum of Art. We shall, of course, cover all costs of crating, shipping and insurance.

Your assistance in the preparation of this major exhibition is greatly appreciated.

Very sincerely yours,

*Louise A. Miller*  
Louise A. Miller  
Curator

LAM:eb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE CONTEMPORARIES

992 MADISON AVENUE

NEW YORK, N. Y. 10021

Dear Mrs. E,

Sorry, best I can do. So you make 87.50

per print & we make 37.50 per print. &

all the promotion will be sent down to you

for the cils & w/c, etc.

Best, Bill K

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Yet the memories are rich and full. It is probably because of their deep meaning - that they and my all engrossing - all absorbing work - and the beauty of this spot - all make for fulfilling, satisfying days - I am contented. Thanksgiving and Milton's birthday I spend walking on the beach near by - thinking of you and others in our life - the rhythm of the water the moving clouds - my work in spirit - all talked

קבל וואסו



Mrs. Edith Walpert  
465 Park Ave  
New York City 10022

W.S.F. Apt 14E

תשלום  
באוויר

EXPÉDITEUR — SENDER

Mrs. Helen Kamen

Edith

Karmel

אגראמם שולחם כה דבר תשלום לפי הערך של חבית בדואר אוויר.  
Un aérogramme contenant un objet quelconque sera envoyé au tarif d'une lettre-avion.  
An aérogramme containing any enclosure will be sent at airmail-letter rate.

דגש מר.

If you all - Milton silent as in life - but strongly present. But when he did say something - it was meaningful - and poignant - . The rainy season has not started as yet but the last two days - it feels as if it will start very very soon - Artie went with a friend - long over the knee under wear - shirts with sleeves - wool socks - the family sent a good supply of vitamins so the rains can start - and the old bones won't take it so hard - All my love - please take care of the body - - - And be happy my Edith - love



Nov. 26, 1966

Essex dear,

Keep thinking of you and hoping,  
hoping that your "new man" is  
showing some signs of stability  
and possibility so that you can  
shortly enjoy a respite from the  
"twenty-eight" hours a day you  
spend working and worrying. Will  
your hopes come to a realization?

Enjoying a lovely two room  
suite here in this lovely suburban  
inn chosen specifically because  
my teacher training classes are  
held in suburbs for the convenience  
of the trainees. Our Detroit offices  
are under construction and the  
temporary office is just a pickety set up.

November 18, 1966

Miss Helen Heninger, Director  
Gump's Gallery  
250 Post Street  
San Francisco, California 94108

Dear Helen:

My Dad was very pleased that you could lunch with him and grateful for your courtesy to some bankers' wives he sent to you. One of these days I'll get to sit down at home of an evening and write to you.

However, now to business: Are you planning to retain for some time the three Shaks you still have on the previous consignment (#7475 - June 10, 1964) or are these being returned to us? The titles are as follows:

FLEET OWNER "LUCKY DRAGON" SERIES, 1957

SEMPYARD, 1954

AFRICA, 1959

Will you let me know at your early convenience so that I can get my consignment file in shape? Thanks very much.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

Your Questionnaire for

"I'd Like to Buy a Picture, Please."

Your listing as you wish it to appear

Your speciality or specialities

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1. When a new and smiling face has just walked through my door and a timid, hesitant, friendly voice inquires, "I'd like to buy a picture please," I usually
2. "By all means," I tell collectors, "you should collect ..."
3. The typical purchaser today is
4. The kind of picture one buys reflects
5. I am especially pleased when someone enters my gallery because
6. I believe the best place for a new collector to purchase is  
because
7. Second-hand dealers, junk stores, and so called "antique shops" are

Arthur Sokoloff, D. D. S.

GENERAL DENTISTRY

303-6 OLYMPIA BUILDING

MIAMI, FLORIDA

PR 4-5289

Thursday Nov. 17

Dear Mrs. Halpert,

Sorry to have awakened you this morning! I hope it wasn't too startling.

As you recall, we had made an agreement with you in October, regarding Zorach's "Adolescence". The cost was \$2000, and you requested a 15% down payment.

My wife also explained that since we were paying out a few other things, we could start monthly payments in January and pay it in one year. I became ill in New York, and we left early.

I would like, if possible, to have the Zorach early in December (before the 10<sup>th</sup>) as a gift for my wife.

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



36. My biggest thrill was when

37. If I could tell the new collector just one thing, I

38. This is my list of Five All -Important Do's for the new collector.

39. This is my list of Five All-Important Don't's for the new collector.

40. In your book please mention

I willingly give my permission to Professor Abendroth to include my responses and quotations in his contemplated book. He may attribute any of my quotations directly to me unless I have specified that I wish to remain anonymous.

Date:

Signed

Position

If you have any comments of any kind, please use the reverse of this sheet.  
Thank you.

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 25, 1966

Mr. George Perutz  
1610 Cotton Exchange Building  
Dallas, Texas 75201

Dear Mr. Perutz:

The current exhibition has really kept us hopping and with all the other activities in relation to outgoing exhibitions and sales, I have neglected my correspondence shamefully. Please forgive the delay in answering your letter.

The Dove, of course, was shipped to you and I am sure you will be delighted as I was when the painting arrived from the restorer, who is a true genius in cleaning a painting on the surface and recapturing the original brilliance of the color. While I hated to see this great example of his work leave the Gallery, I feel that it has found a loving home and will be greatly enjoyed.

Much as I would like to cooperate with you, it is impossible for us to extend payments over so long a period. The attorneys for the estates are adamant these days and limit us to a period of one year, with monthly payments coming through. Perhaps the Dealers Association will work out some method for all of us to carry accounts for lengthy periods. We have been approached by several banks in recent years who would be willing to finance art purchases - charging interest, of course - but I have turned them all down as it would be embarrassing for us to present the idea to our clients. As I mentioned, perhaps the Association can conceive some plan which will be acceptable to both the dealers and the clients. I will let you know if and when this is accomplished.

It was so nice to meet you and I hope you will drop in to see us on your trips to New York. My very best regards.

Sincerely yours,

EGH/tj

use in publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



12/10

Mr. Tracy Miller  
Dumont Gallery  
Dear Mr. Miller,

I received your letter  
today in answer to my telegram  
and rec'd the pictures yesterday.  
They were sent Railway Express  
instead of Every Air Rights, however  
they arrived in good order & enclosed  
are your receipts. The label photo  
was taped to the back of the  
picture & there was nothing on  
the Kunyoshi. I would appreciate  
your sending me the photo.

I hope to be able to visit  
your wonderful gallery again in the  
near future.

Sincerely yours,  
Ed Johnson

715 Gov. Nichols St.  
New Orleans, La. 70116  
11-28-66

Dear Miss Halpert:

Excuse the delay in  
writing to thank you for all the  
time and effort you put into my  
project. You will understand the  
delay when I tell you I spent a month  
in the hospital for an operation on my  
hip from which I am still just recovering.

The Rodins arrived safely.  
Again my sincere thanks for your  
help.

Sincerely,  
Jim Douthett



November 30, 1965

Mrs. Anthony Haswell  
4406 Southern Boulevard  
Dayton, Ohio 45429

Dear Mrs. Haswell:

Your paintings will be shipped the latter part of the week and I would like to call your attention to the fact that the two items listed in the enclosed invoice should be added to your Fine Arts floater, as our insurance coverage ends at the portal.

In other words - the paintings should be covered on your insurance policy before the shipment is made. Although this is a customary procedure, your attention may not have been called to this fact previously.

It was a great pleasure to see you again and perhaps we'll run into each other in Arizona.

Sincerely yours,

ROH/ta

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December 7, 1966

Mr. G. A. Perry  
Parrish Art Museum  
25 Job's Lane  
Southampton, L.I., New York

Dear Mr. Perry:

On September 7th, we reported the serious damage to the Rattner painting entitled WE THE PEOPLE, 1966. You received a copy of Margaret Watherston's appraisal. Your insurance representative saw the painting in its damaged state and, I believe, communicated with the conservator.

Naturally, we were deeply distressed to see an outstanding and recent painting in such condition and are more disturbed now that so much time has elapsed. We had promised this for an exhibition and had to make a substitution and very shortly another outgoing show is scheduled.

May I suggest that you follow through on this to expedite the restoration and return of the picture to us. May I hear from you?

Sincerely yours,

EOH/tm

P.S. - The cost of the restoration, including transportation, is \$1695. ~~According~~ as estimated by Margaret Watherston.

(typed on orig.)

low to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or dealer is living, it can be assumed that the information is by published 60 years after the date of sale.



November 22, 1966

Mr. John Terken  
939 Eighth Avenue  
New York, New York 10019

Dear Mr. Terken:

I finally had a telephone call from the Smithsonian this morning with regard to your invoice for the repair of the Merry-Go-Round.

The Smithsonian says that they have sent you their purchase order number and if you will send a bill directly to them with this purchase order number (it should begin #SIF - 7) and your signature, they will process the bill right away. Also, please note that the Smithsonian does not pay sales tax as they are a government institution.

Sorry this is so complicated, but this is how government agencies function.

Sincerely yours,

Tracy Miller

P.S. Address it to: National Collection of Fine Arts  
Smithsonian Institution  
Constitution Avenue at 10th Street  
Washington, D. C. 20560

Attention: Dr. David W. Scott

rise to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.

November 15, 1966

Mr. Jacob Schulman  
97 North Main Street  
Gloversville, New York 12078

Dear Mack:

Am enclosing the provenance on your new acquisition. We have also ordered a photograph which will be sent to you under separate cover.

I know you will get much pleasure from the Levine. It is a great painting. Do come in to see our Broderson shows. I know you will enjoy it. Look forward to seeing you soon.

Sincerely yours,

(Mrs.) Nathaly G. Baum

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PS

Nov 30, 1966.

Dear Mrs. Halpert,

Your lively, entertaining talk given last June for certain members of The Northern Virginia Fine Arts Association is still remembered.

It was such a pleasure for me to meet you again that evening, having heard you "give them hell" at The Columbus Gallery of Fine Arts in Fall, 1962.

I am about to present a term paper within the next ten days on John Marin, Arthur G. Dove & Marsden Hartley. In my graduate course at Geo. Washington University. My paper on these artists would not - could not - be complete without your personal comments on Marin & Dove, & Hartley - either as painters, or as individuals.



December 9, 1966

Mr. Harry Lowe, Curator of Exhibits  
National Collection of Fine Arts  
Smithsonian Institution  
Constitution Avenue at 10th Street  
Washington, D. C. 20560

Dear Stranger:

Don't you ever get to New York? Every once in awhile I hear that you'll be here "next week", but many months have passed and I miss you.

Don't worry about the misunderstanding about the Sheeler exhibition. We will be happy to work with you whenever you are prepared to plan the show and certainly will not keep your letter in the follow-up folder. At the rate our artists are widowing us, we could not possibly keep up with MEMORIAL EXHIBITIONS - and at this stage of the game, I am not considering the idea of filling in the gaps despite the fact that in several instances we have very little left in our possession.

Apropos, one of the loveliest memories I can hold onto is the long speech William Zorach made during his last visit to the Gallery some months ago. I will tell you about it when I see you.

At last I actually made plans for a short vacation trip and am leaving on a "cruise" on the 13th and plan to be back in town suntanned, relaxed and full of vim and vigor on the 21st. How about coming down during the holiday season so that we can get drunk together? If I don't see you before Christmas, I send you my best wishes for a very happy holiday.

As ever,

EGH/tm



November 16, 1966

Miss Beatrice Stuart  
5416 Franklin Avenue  
Los Angeles, California 90027

Dear Miss Stuart:

Thank you for your letter.

We will be happy to put you on our mailing list for future announcements and catalogs, but we do not have spare copies of any of the previous shows of work by Kuniyoshi nor do we handle reproductions or book sales.

Sorry not to be more helpful, but should you be planning to visit New York and will come in to see us, we will be happy to show you the examples of his work we have on hand.

Sincerely yours,

Tracy Miller

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

December 1, 1968

Mr. Edward Auer  
Lincoln Life Insurance Company  
Harrison Street  
Fort Wayne, Indiana

Dear Mr. Auer,

In going through our consignment file, I notice an "on approval"  
list of five items that were sent to you about a month ago.  
Have you come to any decision as yet?

Sincerely yours,

Howard Ross





*Document illustrating the character*

## The Lincoln National Life Insurance Company

Fort Wayne, Indiana

EDWARD D. AUER  
SENIOR VICE PRESIDENT  
CHAIRMAN, INVESTMENT COMMITTEE

December 5, 1966

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Rose:

Unfortunately, we have been unable to get the right people together to view the paintings which you sent to us "on approval." May we ask your indulgence for a short further time.

Sincerely,

Senior Vice President  
Chairman, Investment Committee

EDA:WB

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

November 25, 1966

Mr. Norman R. DeHaan  
152 East Superior Street  
Chicago, Illinois 60611

Dear Mr. DeHaan:

No doubt Miss Bartnett has informed you of her visit  
and referred to the photographs she saw.

By the 29th of this month - when you plan to be here  
- I hope to have the photographs in better order with  
a more complete presentation than I could show that  
day. As we have insufficient space in the Gallery  
storeroom, a good deal of the material is in the  
warehouse which, however, is just a few blocks away.  
In the event that you plan to spend more than one  
day in New York, we can have some of the objects  
that interest you brought here for your considera-  
tion. In any event, I look forward to your visit.

Sincerely yours,

EGH/tm



DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2000

*Anchor Books*

December 2, 1966

The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Sirs:

We are publishing a book entitled THE 1940s in our Anchor Series and the editor Chester E. Eisinger would like to include the picture "The Banquet" by Jack Levine which I understand is part of your collection. In the hope of obtaining permission to reproduce it in our book, we have prepared two copies of the attached letter. Also we would like to obtain an 8" x 10" glossy print.

Thank you for your help, and we look forward to hearing from you at your earliest convenience.

Sincerely,

Susan C. Trotman (Mrs.)  
Anchor Books

Enclosures (2)

prior to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
is by published 60 years after the date of sale.







# THE CONTEMPORARIES

992 MADISON AVENUE • NEW YORK, N. Y. 10021

TEL. TRAFALGAR 9-1000

3 December 1966

The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

\*40 Rattner lithos @ 87.50 each

3500.00

RESALE

\*"Why" (1966), Nos. 26 thru 35/100

"In the Valley" (1966) Nos. 26 thru 35/100

"Blue and Purple" (1966) Nos. 26 thru 35/100

"Landscape with Figures" (1966) Nos. 26 thru 34/100 & 50/100

Selling price \$175.00

size & data furnished 11/28/66

per: whk

delivery 12/5/66

*Reduced to 1/2 price*

November 19, 1966

Mr. John M. Erman  
2366 N. Beverly Glen Blvd.  
Los Angeles, Calif. 90024

Dear Mr. Erman:

Thanks very much for letting me know that the Shahn  
GANDHI has arrived safely. I will now call off the  
bloodhounds of Railway Express.

As you probably know, we opened the Broderick show  
this week (I am enclosing a catalog) and Morris and  
Joan have been here all week - to my delight, of  
course.

I, too, hope that you will drop in on your next  
trip East. It will be a pleasure to see you again.

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



120 C Street N.E. #306  
Washington, D.C. 20002  
December 3, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

PCF

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Dear Mrs. Halpert:

It was a pleasure for me to meet you last Friday. I greatly appreciated the opportunity to talk with you, however briefly. The Merry-Go-Round and I had a pleasant trip to Washington, and everyone at NCF A is charmed by it.

I am enclosing a check in payment for the photograph you sent. I am a bit concerned about the reproduction of For Distinguished Air, as it is cut off at the bottom. As the placement on the page is of prime importance in this work, I would like to request another photograph, if you have one which reproduces the entire water-color. The check includes the cost of remailing. Distinguished Air looked so striking at the Whitney! It is undoubtedly one of his finest works, and I can now understand why Mr. Weyand was so disturbed when, (for the reason you suggested), Mr. Ritchie did not hang it in the 1950 Museum of Modern Art retrospective!

I was sorry that we did not have time to finish our conversation on Demuth, and hope that we may continue over Christmas.

Sincerely yours,  
Pamela E. Allara (Mrs)



November 25, 1966

Mr. Paul Thompson, Associate Editor  
Visual Education Consultants Inc.  
Madison, Wisconsin 53701

Dear Mr. Thompson:

Much to my chagrin, I just came across a folder containing some correspondence which was misfiled by a temporary stenographer. This included the message relating to your request for some photographs to be used in your newsletter - referring specifically to Early American trade signs, etc.

If you are still interested in obtaining this material, I will be happy to send the photographs to you as soon as I hear in the affirmative.

Sincerely yours,

EGH/tm

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Towson State College  
Towson, Maryland 21204  
November 22, 1966

American Folk Art Gallery  
465 Park Avenue  
New York  
New York

Gentlemen:

You have your opinions. They are valid, respected, and sought.

Pretend a new and smiling face has just walked through your door. You hear a timid, hesitant, but friendly voice, "I'd like to buy a picture, please." What do you do? What do you advise? What do you say?

Well, that's the way it is with thousands of us new collectors who are just starting, who are still novices. We know so little, yet want so much to learn. Lacking your knowledge and your experience in the field you know so well, we seek your help, your pictures. We value your judgment. Possessing a desire (plus untapped resources) we are sincere when we say, "I'd like to buy a picture, please."

We are not the kind you'll find bidding thousands at Parke-Bernet. We'll never make a fortune in the art game -- though we have our dreams. When we leaf through those glossy pages glorifying the world's great art, we but admire knowing full well we shall never possess.

We are not interested in the mysteries, intrigues, and chicaneries of the fast-buck merchants. All we seek is a simple guide that will start us off on the right foot in building our collection. and this is where you come in.

You are among the most highly respected art dealers in our country today. Perhaps you will be generous enough to join those who are answering this questionnaire. Your answers are to be incorporated into the guidebook, "I'd Like to Buy a Picture, Please." Your words and ideas will be quoted and you yourself will be given full credit. Through your words, readers will learn that you as a most cooperative, helpful, dealer can become an invaluable counselor to the novice and established collector both. Because your gallery listing and your speciality will appear in our new contemplated volume, collectors will come to you with a trust and respect that you have created.

Though I cannot pay you in money for your kindness and knowledgeable aid, I believe your appreciated efforts will be rewarded. Someday I hope you will have an art collector's primer for your hungry art public, a primer that through your quotations and your philosophy will set forth your ideas for all to read.

Someday - hope you will be able to give your guide book to your collector who says, "I'd like to buy a picture, please." At least he will know what you think.

Thank you. Thank you.

Sincerely,

Robert W. Abendroth

Professor Robert W. Abendroth

not to publishing information regarding sales transactions. answers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information published is living. It can be assumed that the information published is living. It can be assumed that the information published is living.



Stouffer's

NORTHLAND INN 21000 NORTHWESTERN HIGHWAY • SOUTHFIELD, MICH. • AREA CODE 313 • 357-4700

had completely forgotten about a  
wedding reception at which they  
were due. Took a pain check!!

Quite anxious to know what  
the production reviews were. Did buy  
a few times but maid disposed of it  
before I finished reading paper.

If you get a moment, please  
let me hear from you. I shall be at  
this address until 12/13/ then  
to Mexico, I hope.

Love  
a

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may be published 60 years after the date of sale.



ROSE ART MUSEUM

Brandeis University Waltham, Massachusetts 02154

November 18, 1966

Mrs. Edith Halpert  
465 Park Avenue  
New York, New York

Dear Edith:

Brandeis University has recently received a gift of ten major works in oil and fifteen studies and prints by the pioneer modernist Max Weber, the gift of his wife, Mrs. Frances Weber, his son Maynard and his daughter Joy. These works, as well as four others previously in the Brandeis collection, will be on exhibit for the first time in the Spingold Theater Arts Center Gallery.

We would be delighted to have you as our guest at a small dinner in honor of Mrs. Weber at the Faculty Center on Wednesday, December 7, 1966 at 6 P.M., to be followed by a reception at 8:30 in the Spingold Gallery.

Please use the enclosed card to let us know whether or not you can attend.

Yours sincerely,

*Bill*  
William C. Seitz  
Director

WCS:rc  
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

November 17, 1966

Mr. John Eastman Jr.  
Skowhegan School  
36 East 68th Street  
New York, New York 10021

Dear Jack:

With regard to the two "official" letters of request to renew the Davis and Kuniyoshi scholarships, this is just a reminder that they are to be referred to only that way and neither the Gallery name nor Mrs. Halpert's name is to be used in connection with these scholarships.

Right?

Best,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Mr. Sullivan*

November 25, 1966

Mrs. John A. Sullivan  
4765 Matsonia Drive  
Honolulu, Hawaii 96816

Dear Mrs. Sullivan:

Because of the greatly increased activity in the art world, our photographer has been very slow in delivering the photographs you requested of paintings by Tseng Yu-Ho. These are now enclosed - with my apologies for the delay.

You will find all the pertinent data on the reverse side of the prints and the prices are listed below for your consideration.

Since we have never been obliged to pay the charges I cannot specify the actual shipping costs, but we will make an exception by paying for the packing, crating, etc. and will send whichever picture or pictures you may request for consideration via Air Freight. From what I gather in talking to several collectors, the charges are not very high if limited entirely to transportation.

As soon as I hear from you, I will be very glad to send one or two of the paintings you may select.

I too miss the Eckes very much and regret that we are not getting new examples of her work for the time being. However, the interest in her paintings has not diminished. On the contrary, there are many additional calls for inclusion in important exhibitions, etc. and I also look forward to their return.

I hope to hear from you shortly.

Sincerely yours,

EOH/tm

WALL-WALK  
IN UMBRIA

for publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

17. Pictures like that you could  
buy for some years ago, today sell  
for
18. A present trend in art is
19. A good item to collect now would be
20. When a collector asks how much a picture, any picture, costs I try to explain that
21. The value of any picture is determined by
22. A painting is more desirable or has greater value if
23. A fair price for a picture is
24. A signature on a painting means
25. If you really want to make money in art



December 9, 1966

Mr. Kenneth W. Prescott, Director  
New Jersey State Museum  
P. O. Box 1868  
Trenton, N. J. 08625

Dear Mr. Prescott:

As much as we would like to cooperate with you, the  
O'Keeffe painting entitled PELVIS SERIES -RED WITH  
BLUE is no longer in our possession. It was sold a  
good many years ago and I can refer you to the per-  
son who acquired it.

Sincerely yours,

ECH/tm

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

202-0131

43 COMMONWEALTH AVENUE

November 26, 1966

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York 10022.

Dear Edith:

I don't know how to express to you my feelings about the Sheeler. Since I have got it home, it really does very little for me and I wonder why I chose it. I know how scarce his works are and, therefore, I perhaps do not feel guilty in returning it to you. I have lived with it now on my wall for about ten days.

As you know, I spoke to your assistant in the Gallery and told him that I was rather doubtful about it, and he asked me to keep it for a few days.

Would you let me know if it is all right with you to return it.

With affectionate regards, I am

~~Very sincerely yours,~~ affectionately yours.

  
Nathaniel Saltonstall

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Pennsylvania Academy of the  
Fine Arts

November 30, 1966

Mrs. Marjorie Ruben  
Peale House  
1811 Chestnut Street  
Philadelphia, Pennsylvania 19103

Dear Mrs. Ruben:

As you were advised, there were two punctures in  
the Rattner painting SIX MILLION #2.

We have received an estimate from our restorer,  
who at first suggested complete relining of the  
canvas, which is rather costly and will also cover  
up the artist's hand-written notes, including the  
title, etc. We are therefore arranging for a more  
superficial treatment. The cost of this will be  
\$75. plus transportation both ways, amounting to  
a total of \$95. We are telling the restorer to  
go ahead with this inexpensive method and are  
billing you accordingly.

Sincerely yours,

Tracy Miller

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

AFA

DECEMBER 7, 1966

MR. TRACY MILLER  
THE DOWNTOWN GALLERY  
NEW YORK CITY

DEAR MR. MILLER:

I AM ENCLOSING A SIGNED COPY OF THE RECEIPT  
WHICH YOU SENT ME FOR THE EIGHT FOLK ART  
PAINTINGS.

I PLAN ON RETURNING TO NEW YORK IN JANUARY,  
AND, AT THAT TIME, WILL RETURN THE UNSOLD  
PAINTINGS TO YOU. I HOPE THAT THIS ARRANGEMENT  
IS CONVENIENT AND ACCEPTABLE WITH YOU.

I APOLOGIZE FOR MY DELAY - UNEXPECTED SURGERY  
KEPT ME ABED MOST OF NOVEMBER.

PLEASE GIVE MY REGARDS TO MRS. HALPERT.

YOURS SINCERELY,

*Louise Ferrari*

LOUISE FERRARI  
3711 SAN FELIPE ROAD  
HOUSTON, TEXAS

rior to publishing information regarding sales transactions,  
researchers were responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



November 23, 1966

Dr. H. Cardullo  
8 Tilley Avenue  
Pompton Plains, New Jersey

Dear Dr. Cardullo:

I have been in touch with Robert Osborn and he has delivered to us today the JOCKEY in which you had expressed an interest. Rear views of both horse and rider.

Anytime you are in New York and would care to stop in, I will be glad to show the picture to you.

It was a pleasure to meet you and Mrs. Cardullo and I hope by this time you have received THE VIOLINIST, which we shipped to you.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

- 5 -

I have from you, I will be glad to carry out your wishes  
- help for the artist

Very sincerely,  
John G. Johnson

December 6, 1966

Mr. Archibald McLeod, Chairman  
Theatre Department  
Southern Illinois University  
Carbondale, Illinois

Dear Mr. McLeod:

At last our photographer delivered the prints I had ordered. These are now enclosed for your consideration.

You will note that I did not include Charles Demuth - for the simple reason that we have no paintings on hand associated with landscape. As a matter of fact, pictures of this theme are most limited in his overall production, but if I locate an example which will fit in with your description, I will certainly get in touch with you. Meanwhile, you might enjoy looking at the William Zorach photographs. This outstanding artist balanced his figurative work in sculpture with superb paintings of the landscape starting way back in the early years with the Yosemite group and ending with Maine scenes with which he was associated for the better half of his artist's life. As a matter of fact, he died in Maine.

I just discovered the first part of this letter, including the second paragraph, and am most embarrassed that this most unusual situation occurred here. I had a temporary stenographer who did not complete the letter and just tucked it away in a folder which came to my attention this morning. Now, I will continue with your kind indulgence.

Under separate cover, I am sending you a few photographs for consideration. All the pertinent data appears on the reverse side of each print and the prices are listed on a separate sheet. If you would like to see the originals, we will be glad to send them to you on approval, with no responsibility on your part other than the charges involved in packing, shipping and insurance, including the return trip for any which you may not want to retain for your collection. As soon as

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November 30, 1966

Miss Louise Ferrari  
3711 San Felipe Road, Apt. 3A  
Houston, Texas

Dear Miss Ferrari:

We are somewhat concerned that we have not received from you a receipt for the eight Folk Art paintings we sent to you in October (our consignment #7636).

Would you be good enough to let us know that these were indeed received safely by you and also what the current status is - i.e., how long you plan to retain the paintings or when we may expect the return of the unsold items.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE, WISCONSIN 53202, BROADWAY 1-9508

November 17, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear *Edith* Mrs. Halpert:

I should like to extend our sincerest thanks to you for your loan to our exhibition, "The Inner Circle." The enthusiasm of response to this show on the part of the many visitors who saw it has seldom been equaled at the Art Center.

We are very grateful to you for your help in making it a success.

Again, thanks and with very kindest regards, I am,

Sincerely,

*Tracy*  
Tracy Atkinson,  
Director

TA/11p



November 25, 1966

Mr. Harry Greaver, Director  
Art Center  
Kalamazoo Institute of Arts  
314 South Park Street  
Kalamazoo, Michigan

Dear Mr. Greaver:

This has been such a hectic period in the Gallery with so many museums requesting paintings for exhibition or purchase that I must apologize for being somewhat confused in relation to our correspondence. Actually, I cannot recall whether or not I advised you that we allow a 10% discount to museums and we will be happy to let you have the Max Weber painting for \$13,500. although the Weber estate advised us that we must increase the figures on his work, particularly at this time when so many institutions are interested in acquiring examples of his work, with our stock diminishing rapidly. I will be grateful for an early reply and, again, apologize for my rather hazy functioning.

Sincerely yours,

EGH/tm

*Amersatun*

1945

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November 17, 1964

Mrs. Ralph de Collier  
Box 771  
Vineyard Haven  
Martha's Vineyard, Mass.

Dear Mrs. de Collier:

Thank you for your letter.

I am very happy to learn of the five paintings in your possession and am most eager to see them. As a matter of fact, we are making a survey, writing to various institutions, despite the fact that we have maintained a very complete record since Stuart's association with the Gallery in 1927.

There will be a memorial show organized in 1965 and we are eager of course to show a complete cross-section of the artist's work in relation to period, subject, medium, etc. The exhibition will of course be held in an important museum and will probably travel to three or four other parts of the country.

Would it be possible to ship the pictures to us in the event that they cannot be brought here by someone who happens to be motoring to New York. Incidentally, there's an excellent service out of Boston and we would be glad to pay the charges via Boston Truck Company, 194 First Street, Cambridge 42, Massachusetts. We can have them photographed here so that the committee which will make the selection for the exhibition will have an opportunity to see whatever "unknown" paintings may be available as additions.

Won't you please let me know whether this is feasible. I look forward to hearing from you.

Sincerely yours,

EGH/tm

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

November 30, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Enclosed is some correspondence inquiring about the possibility of borrowing the Shahn Exhibition for Copenhagen after its Philadelphia debut. I have sent another copy to Mr. Shahn.

I think that this decision rests more with you and Shahn than with us. We would be glad to cooperate in any way we can, of course.

I have been trying to get back to New York to complete my research at your gallery. I'll phone for another appointment as soon as I can make it.

Sincerely yours,

*Kneeland McNulty*

Kneeland McNulty  
Staunton B. Peck Curator of  
Prints and Drawings

4765 Matsonia Drive  
Honolulu, Hawaii, 96816  
November 19, 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 10022

Dear Mrs. Halpert,

Our friend Tseng Yu-ho Ecke suggested that we write to you about our wish to buy one of her paintings. She sent us several slides of paintings which she believes you still have on hand, and of these we have chosen her painting titled "Wall Walk" (1964, Honolulu, 16"x18", Dsui-painting). Would you please let us know if this painting is still available, and how much it would cost. Please tell us, also, how you prefer to ship these paintings to Hawaii and approximately how much air freight or your preferred method would cost. We are hoping to have the painting by Christmas.

*here*  
If "Wall Walk" is no longer available, we would appreciate it very much if you would send us slides of other paintings which you now have, together with the prices. We especially like "In Umbria" (1962) and would be interested to know if it is available.

Both of the Eckes are very much missed in Honolulu. They have contributed so much to our cultural life, and have been such good friends. It will seem like a long year before their return.

Thank you very much for your help in getting a painting by Tseng Yu-ho to us.

Sincerely

*Betty Sullivan*

(Mrs. John A. Sullivan)

cc: Tseng Yu-ho

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*ch. source  
12/4/64*



✓ ~~ROSE~~  
December 9, 1966

Mrs. Ira Julian  
334 Cascade Avenue  
Winston-Salem, N.C.

Dear Ruth Julian:

It was so kind of you to send so charming a letter to this weary, hard-working woman. It was too bad that the amplifier did not function well, but I did enjoy my stay so much and was delighted to have an opportunity to talk with you while in Chapel Hill. I am also pleased that Madigan accepted your invitation and I am sure you will find him an ideal person.

I had hoped to see the Stones sometime last night, when I was scheduled to be present at the dinner given at the Rose Art Museum (Brandeis University) last night in honor of the late Max Weber and his family. Following the course of services in the transportation field I sat together with a "full house" of would-be travelers in the plane for almost two hours and finally was forced to leave as another announcement came through stating that we would be delayed for another hour or so, just about in time to retire for the night. Consequently, I decided to return to my home as I realized that I would have missed the dinner party and would be too distressed to socialize with anyone. However, if I run into Sybil and Steve I will certainly report my pleasant experience in North Carolina and especially my short visit with you.

I am delighted that the Harnett the Forsyths acquired from me will be well housed. In closing, I look forward to the pleasure of seeing you again in New York.

Sincerely yours,

RCH/tn

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WARREN C. BREIDENBACH, M. D.  
GASTROENTEROLOGY

480 SUTTER STREET  
SAN FRANCISCO

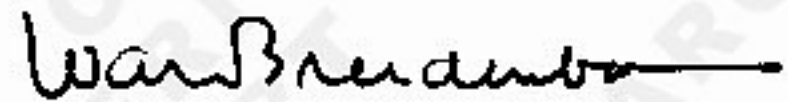
December 2, 1966

Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Sirs:

Do you have available a catalog or brochure or might I have information regarding the availability of originals by Charles Sheeler?

Sincerely yours,



Warren C. Breidenbach, M.D.

WCB/rel





DEPARTMENT OF STATE  
WASHINGTON

November 29, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

Thank you for your letter of October 8 and for the fun time we managed while in New York.

Mrs. Bowles is so enthusiastic about this Program that there is no holding her down. I did say that you had been most generous in lending to the Art in the Embassies Program, but did not suggest that you lend further. They have had in Delhi a collection and the loan time has been extended until January 1967. She has requested us to organize the next collection. We shall be more than delighted to include the works Mrs. Bowles selected from your Gallery; you gave us artist, title and medium of each work and if you could give us dimensions and evaluation of each plus biodata on the artists, we shall make arrangements for shipment and your Gallery will be so advised. You have been wonderfully cooperative and your generosity is greatly appreciated.

Carol joins me with warm regards.

Very sincerely,

Nancy P. Kefauver  
Advisor on Fine Arts

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14 Sidney Place  
Brooklyn, N.Y.

November 24, 1966

Mrs. Edith Halpert,  
The Downtown Gallery  
57th Street & Park Ave  
New York, N.Y.

Dear Edith:

On January 10, 1965 my father wrote to you concerning the gifts which he had made over the years to the children and grandchildren. A copy of his letter is enclosed. This collection is known as the "Collection of the Zorach Children" and Margaret B. Zorach is the manager. As you know checks for completed sales should be drawn to her account for distribution to the members.

The following is a list of items in the gallery which belong to the collection (the members incidentally are Margaret B. Zorach, Timothy Zorach, Jonathan Zorach, Peter Zorach, Dahlov Ipcar, Adolf Ipcar, Charles Ipcar and Robert W. Ipcar) - these items are offered for sale - however, in view of the limited number of original pieces and the fact that there will be no more, we have adjusted prices. Please check with me re any offers or suggested changes.

Date Gift	Description	Size	Date	Ref.	S/Price	
1959	<del>by S.M.P. IV</del> Lady into Tree-Wood	54"	1945	WZ-67	<del>12,000</del> 10,000	(NOT to be sold or delivered before cast is made)
1960	Praying figure - wood	26"	1956	WZ-224	<del>7500</del> 6,000	(same as above)
1962	Oak Panel Tiger -1.	36x28	1943	WZ-63	<del>6500</del> 5,000	(same as above)
1962	Oak Panel Tiger -2.	"	"	"	"	" " "
1962	Victory Marble	43"	1945	WZ-47	<del>1500</del> 13,500	(No more bronzes edition exhausted)
1966	Ethelial Figures or (Expanding Universe)	13 1/2 x 19 x 5 1/2	1963	Bronze WZ-221	\$5,550	
1965	Affection (Med) Bronze	15x6x9 1/2	1933	WZ-30	\$3,000	
1965	Lincoln - Bronze	18-22"	1936	WZ-42	4,000	
1964	Every Knee Must Bend Bronze	12 3/4	1963	WZ-227	2,500	
1965	"Contemplation" Granite Head	13"	1962	WZ-298	<del>7500</del> 6,000	
1965	"Reclining Cat" Bronze	8x16x15		WZ-124	3,000	



# C. Elmer Moore

ELECTRICAL CONTRACTING

SEAFORD, DELAWARE

December 8, 1966

Miss Edith Gregor Halpert, Director,  
The Downtown Gallery,  
465 Park Avenue,  
New York, N. Y.

Dear Miss Halpert:

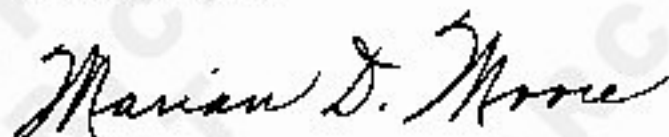
Last January 6th I wrote you concerning some Max Weber lithographs and woodcuts I have. In your answer June 22nd you expressed an interest in seeing them. I do not have any photographs of these but will bring them to New York after the first of the year at your convenience.

I also have two of Holger Cahill's books on Max Weber, one of which contains the original lithograph number 25 of "Still Life" 1930 copyrighted 1930 by The Downtown Gallery with Topography by S. A. Jacobs and hand colored by the artist, signed by him and by Mr. Cahill. Both books are autographed by Mr. Weber.

In October I showed these things to Mr. Peter Morse of the Division of Graphic Arts of the Smithsonian Institution and he was quite impressed.

May I hear from you regarding an appointment.

Sincerely,



(Mrs.) Marian D. Moore  
Box 187  
Seaford, Delaware 19973

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rise to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 25, 1966

Mr. Bernard Danenberg  
ACA Heritage Gallery Inc.  
63 East 57th Street  
New York, New York 10022

Dear Mr. Danenberg:

Much as I hate being a nudnick, I am sure you will agree that in this instance such action is legitimate. After all, the purchase was made a long, long time ago and we were not advised that this was to be a slow payment process. Certainly Mr. Harman should be able to take care of his obligation after so long a period. The estate lawyer is really making life difficult for me and I will appreciate your cooperation in making it possible to settle the account. Many thanks.

Sincerely yours,

EGH/tm



# ART IN AMERICA

635 MADISON AVENUE  
NEW YORK, N. Y. 10022

December 9, 1966

(212) MURRAY HILL 8-7500

Mrs. Edith Halpert  
Downtown Gallery  
475 Park Avenue  
New York, N. Y.

Dear Mrs. Halpert:

All of us at Art in America - Lee Ault, Jean, I - would like to see Downtown Gallery back in the advertising pages of Art in America during 1967.

Art in America now has the largest circulation of any art periodical and it is certified by ABC. Over the years so much of the editorial thinking has coincided with yours.

Certainly the Downtown Gallery is well known. However, keeping the people who count informed is a necessity for successful sales. Also, Mrs. Halpert, there are so many young and newly interested people. Your advertising in the six issues of Art in America starts these important contacts for you.

On top of these real values, we would be proud to have you among our leading advertisers.

The next available issue March/April closes for advertising January 6th but we would appreciate copy as early as possible due to holiday confusion. We hope you will make your plans today to start in Art in America.

Sincerely yours,

Beulah Allison  
Advertising Mgr.

BA:mh

Closing date January 6<sup>th</sup>

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

FV

December 3, 1965

Mr. Patrick J. Kelleher, Director  
The Art Museum  
Princeton University  
Princeton, New Jersey

Dear Mr. Kelleher:

Mrs. Halpert is in Washington for a few days, but I will bring your letter to her attention on her return. I know she will be pleased to hear from you and to learn of the progress of your new museum.

In the meantime, I am sure that Mrs. Halpert will want to see a photograph of the Shahn gouache and to know the exact title and date of the work. If you could furnish these it will expedite our being able to be of assistance to you.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

Not to publishing information regarding sales transactions.  
members are responsible for obtaining written permission on  
not both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



give to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*pk int note 7 address the  
in phone bk*

November 19, 1966

Mr. Michael R. Wiseman  
254 East 10th Street  
New York, New York 10009

Dear Mr. Wiseman:

We are very grateful to you for your time last  
week and sorry about the mix-up, which I must  
say was an error on the part of American Air-  
lines and not of this Gallery.

Also, we appreciate the fact that you have  
charged us only \$10., which is now enclosed.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

✓ POV rfu  
December 10, 1966

Mrs. Robert E. Bassler Jr.  
3156 Ravenwood Drive  
Falls Church, Virginia 22044

Dear Mrs. Bassler:

Thank you for your charming letter.

As you may have gathered from my talks, I avoid making any comments about specific artists, as it might be interpreted as sales promotion, coming as it does from a dealer.

May I suggest that you obtain a copy of the catalog of a very important exhibition held at the Smithsonian Institution in Washington, D. C. in 1965. This, entitled ROOTS OF ABSTRACT ART IN AMERICA: 1910-1930 has reprints of wonderful articles by Duncan Phillips, devoted to Arthur Dove and to Marin and a number of references to Hartley. You will find valuable material in this publication.

When you are in New York, I hope that you will pay us a visit. It would be so nice to see you.

Sincerely yours,

BGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published in this volume reflects the data of the artist's death.



December 6, 1966

Mr. N. Richard Miller  
220 West Rittenhouse Square  
Philadelphia, Pennsylvania 19103

Dear Mr. Miller:

Thank you for your letter and the check enclosed.

What is most important is the fact that you are happy with the Arthur Dove painting.

The terms you suggest of paying the balance "on or about January 16" will be perfectly satisfactory. I am about to leave for a short vacation trip, but will be back in New York about December 22nd to prepare for the forthcoming exhibition of Zorach's work, much of which dates within the past five years and had not been shown - with few exceptions. I hope that I will have the pleasure of seeing you before the end of the year and look forward to your visit. Meanwhile, my very best wishes for a Merry Christmas.

Sincerely yours,

EGH/tm

December 9, 1966

Dr. Allen Weller  
Krahnert Art Museum  
University of Illinois  
Champaign, Illinois

Dear Dr. Weller,

Morris Brodersen's painting, **LIZIE BORDEN STANDING**, which has been invited to your exhibition in March, was purchased out of his recent one-man show at this gallery. The purchaser was told of the commitment and agreed to lend.

Would you please send forms to:  
Mr. Frank A. Campini  
712 Potter Street  
Berkeley, California.

The painting is being shipped to Mr. Campini and should be picked up from him.

Sincerely yours,

Edward Ross



SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON, D. C. 20560  
CONSTITUTION AVENUE AT TENTH STREET

November 17, 1966

Mrs. Edith Gregor Halpert  
c/o The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

The Stuart Davis Exhibition has completed its highly successful tour of European cities and has now been returned to the lenders. We wish to thank you for your assistance and cooperation that made the show possible.

The exhibition opened in Paris at the Museum of Modern Art and ran from February 15 to March 15. It next was shown at the Amerika Haus in Berlin from April 22 to May 21. From June 7 to June 24, when it was on display at the American Embassy Gallery in London, it was part of the large and broadly-conceived Festival of American Arts and Humanities. We are enclosing a copy of USIS London's report on this festival. Press comments on the Stuart Davis exhibition are on pages 5 and 6 of this report. We are also enclosing a copy of the London catalog as well as reports from Paris and Berlin, and photographs from both London and Paris.

As the press comments indicate, the exhibition made a significant impact on European art circles. We are indeed grateful to you for the loan of works which helped to bring this about.

Please accept our sincere appreciation.

Yours truly,

*Leo A. Bingham*  
International Art Program

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December 6, 1966

Miss Felicia Gaffen  
National Institute of Arts and Letters  
633 West 155th Street  
New York, New York 10032

Dear Felicia:

As agents for Tseng Yu-Ho and Morris Broderson, we customarily take care of their exhibition arrangements. Tseng Yu-Ho (this is the correct sequence of hgr name\*) is abroad at the present time and Broderson is on the West Coast. Consequently we have sent their acceptance cards for the forthcoming exhibition - March 3 - April 2 - and after talking with the latter, will send you the lists of titles. We are very pleased to have their paintings in the exhibition.

Sincerely yours,

EOH/tm

\* P.S. Not only did you change the name but also the sex - and without the courtesy of Johns Hopkins.

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# SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

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November 16, 1966

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

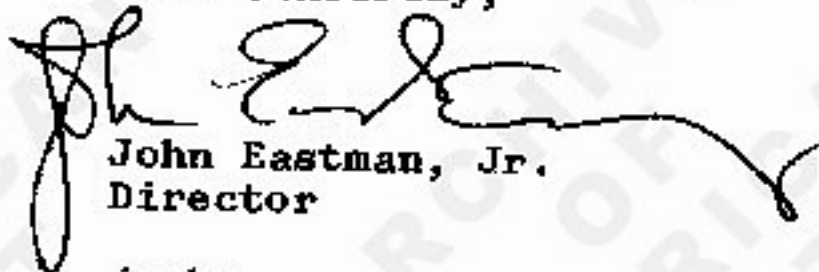
I am writing at this time to formally request that you be kind enough to renew the Downtown Gallery Scholarship in memory of Stuart Davis.

The scholarship last year was awarded to Scott Wilson a student at the Pennsylvania Academy.

The faculty felt that his work improved greatly at the school, has talent and benefited considerably from his summer at Skowhegan.

On behalf of Mr. Wilson, the other Trustees, the Governors and members of the Advisory Committee of the Skowhegan School I send thanks for your having made it possible for another young American artist to benefit so greatly from the Skowhegan program.

Most sincerely,



John Eastman, Jr.  
Director

je:kr

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1966

Mr. Bernard Heineman Jr.  
Heineman and Company  
1430 Broadway  
New York, New York 10018

Dear Jack:

The Sheeler BEGONIAS which you purchased was exhibited here at the Gallery last Spring in our Sheeler show of work which had theretofore been retained in the artist's home.

As to a letter of authenticity, Mrs. Halpert has asked me to write you that the Downtown Gallery's guarantee is sufficient according to law.

Hope you will be stopping in at the Gallery soon. It is always a pleasure to talk with you.

Sincerely yours,

Tracy Miller



December 10, 1966

Mr. Jack G. Friedman  
Rubin, Wachtel, Baum and Levin  
598 Madison Avenue  
New York, New York 10022

Dear Mr. Friedman:

Thank you for your letter.

The check for \$12,000. was received from Connor fairly promptly and I am sending him a check to be applied toward the balance due him. There are several questionable items which I have to clear up with him and am explaining accordingly.

The service for which they charge here is so ghastly, especially in the apartment, that the payment has been held up for very good reasons. As far as the Gallery is concerned, we are having a terrible time, with the air conditioner shut off for 4 or 5 consecutive days, but this man is impossible to deal with and I may be forced to take some action subsequently. Meanwhile, I am looking for another apartment, where I can have some human comforts.

Best wishes for a Happy Holiday.

Sincerely yours,

RCH/tm

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

November 16, 1966

Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Gentlemen:

In going through some correspondence, I find that in October of 1965 we had written to you about getting our copy of your publication entitled CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, which was to have come to us automatically as Contributing Members.

At the time, we were told that the publication had been delayed but that our copy would be forthcoming shortly, but to date it has never been received. Would you be good enough to let us know the current status of this publication? Many thanks for your trouble.

Sincerely yours,

Tracy Miller

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THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

UNIVERSITY ART MUSEUM

December 6, 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

We have received the list of works which you are so graciously lending to our forthcoming Cubism exhibition. It is an impressive list; and we are delighted to have them for the show, especially since several of them fill serious gaps in the coverage. We notice that you did not send the blue receipt form but assume that you will send it when the pictures are on their way to us.

We are enclosing Loan Agreement forms for these five works. We would appreciate it if you would fill in the information checked in red for our records and the catalog, and sign and return to us one copy of each. You will notice that we have not indicated any shipping instructions. We would like to have W. S. Budworth & Son, Inc., take care of packing and shipping unless you wish to indicate someone else.

Sincerely yours,

FOR THE DIRECTOR

*Ellen F. Bellingham*  
Mrs. Ellen F. Bellingham  
Museum Secretary

enc.: 5 sets Loan Agreements

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THE METROPOLITAN MUSEUM OF ART  
NEW YORK, N. Y. 10028

November 23, 1966

Dear Mrs. Halpert:

On Monday evening, December twelfth, there will be a dinner in the Alexandria Ballroom of the American Wing in honor of Colonel and Mrs. Edgar W. Garbisch on the occasion of the opening of an exhibition of 101 American primitive water colors and pastels from their extensive collection of American folk art.

Cocktails will be served in the Chippendale Gallery of the American Wing at seven o'clock. Mr. Stuart P. Feld, the associate curator of American Paintings and Sculpture, and I very much hope that you will be able to join us.

Yours sincerely,

*Mary Cushing Fosburgh*

Mrs. James W. Fosburgh  
Trustee-Visitor  
Department of American  
Paintings and Sculpture

Please use the Main  
Entrance at 82nd Street  
and Fifth Avenue.

R.S.V.P.  
Black tie

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✓ New Horizons (Small Bronze)	3/6	3,000	Yes
✓ Mother & Child (Met. sketch)	6/6	750	One only
✓ Mera. Seated Figure (brs.)	3/6	1,200	Yes
✓ Torso - Incarnation	2/6	1,500	Yes
✓ Singing Bird Granite		3,800	
✓ Sea Pigeon	3/6	800	Yes

2. We are planning to number all future bronzes. Also the number for cast shown above does not mean that there ~~are~~ is a balance available to be cast. The number represents the specific bronze in the gallery - in many instances bronzes were given away to members of the family or in exchange for favors, and only one or two remain to be cast.

Sincerely

*Tessim Zorach*  
Tessim Zorach

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FLINT INSTITUTE OF ARTS / DE WATERS ART CENTER

1120 EAST KEARSELEY STREET FLINT 3, MICHIGAN

November 17, 1966

Downtown Gallery  
465 Park  
New York, New York 10022

Dear Sirs:

Please send the town in New Mexico where  
Georgia O'Keeffe lives for the FLINT  
INVITATIONAL catalogue.

Thanking you in advance.

Sincerely,

*Dorothy Booth*

Dorothy Booth  
Registrar

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Ken Fitzgerald  
19 Hickory Hill Rd.  
Tappan, N.Y.  
10983

November 17, 1966

AGA  
Mrs. Edith G. Halpert  
American Folk Art Gallery-  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert,

7  
+ Perhaps by now you have recieved a refund on the telegram you sent me a while back. A representative from Western Union came to see me and promised the refund after I complained about their poor service.

Thank you very much for the photos of weathervanes I recieved earlier in the week. I am very much in your debt for the help you have given me and a lot of the fun part of my work has been talking to you and examining your vanes. I hope that a photo of the locomotive vane is in the works; it is such a gem it would be a shame to leave it out. Also I guess I will be getting a bill from your photographer one of these days.

By the way a friend of my wife's mother had an experience in the Soviet Union only a little less unpleasant than yours recently. She got out of it by threatening to climb out on the window ledge of her hotel room where she was being fiercely interrogated. But she did have to leave the country abruptly. I wonder how many other "incidents" there have been?

Sincerely,

Ken Fitzgerald

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 25, 1966

Dr. David W. Scott, Director  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear David:

The enclosed is self-explanatory. If you feel very strongly about the Rattner, we may decide to let it remain there with the other two pictures as you suggested. On the other hand, we can make a substitution if this is agreeable to you.

I am delighted that the MERRY-GO-ROUND will be picked up today. Terken has really done an excellent job - not only in placing the animals where they belong, but also in repairing the tent and especially in replacing the bar so that it is now possible to resume the revolving motion and to work the music box simultaneously. I am enclosing a receipt form and after I have an opportunity to discuss the matter with my accountants, I will advise you whether I will declare this as a gift for 1966 or postpone the listing until the following year. In any event, you will probably have to go through the routine of clearing the acceptance by your committee. Do let us know. Incidentally, if it will require much additional time to clear the billing with Mr. Zichterman, I think I had better make the payment directly to Terken, who is becoming most impatient - and send you a personal bill, including several other items. In any event, I will follow your wishes in the matter.

I certainly hope that you and Tirsa will have occasion to be in New York very shortly. It is always such a pleasure to see you - and I would love to have you come during the current exhibition so that you may have an opportunity to see our young genius while all the Brodersons are on display. Fifteen have been sold and will be distributed when the show closes on December 10th.

My very best regards.

Sincerely yours,

EGH/tm



November 19, 1966

Mrs. Sally Fairweather  
Fairweather-Harden Gallery  
141 East Ontario Street  
Chicago, Illinois 60611

Dear Mrs. Fairweather:

In checking our consignment invoices, we find that you still have in your possession the Marin which we sent to you in September and we are wondering about the current status of this picture.

If it is not sold, would you be good enough to return it to us, as we do need to have it here.

Many thanks for your cooperation.

Best wishes from Mrs. Halpert and, in fact, all of us.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 9, 1966

Mrs. Ralph de Colier  
Vineyard Haven - Box 771  
Martha's Vineyard, Mass.

Dear Mrs. de Colier:

Once again I am leafing through some old papers and find our previous correspondence regarding Stuart Davis's paintings.

Someone who is now working on a catalog raisonne of Stuart's work is very eager - naturally - to obtain information of all known paintings, drawings and graphics and I would be very grateful if you would let me know exactly what you have in your possession. If you have no photographs of the examples mentioned, may I suggest that you have someone familiar with the specific field photograph these at our expense and, if you are ready to give up any of the pictures referred to, please let us know. I shall be most grateful for word from you.

Sincerely yours,

EGH/tm

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UNIVERSITY OF MARYLAND  
COLLEGE PARK 20740

DEPARTMENT OF ART  
COLLEGE OF ARTS AND SCIENCES

December 7, 1966

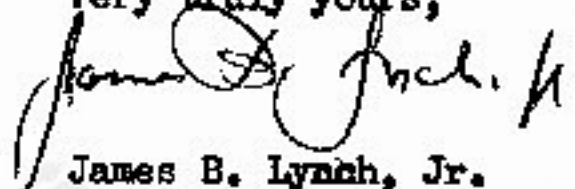
Mrs. Edith Halpert, Director  
The Downtown Gallery  
Ritz-Towers Concourse  
Park Avenue and 57th Street  
New York, New York

Dear Mrs. Halpert:

As chairman of the Lectures Committee, I should like to invite you to lecture on Arthur Dove and his significance (with special reference to his collages.) Since the opening of four Dove shows is Monday night, March 13, that date--if you accept--would be particularly good for your talk.

In reply may I ask what your fee (plus expenses) will be. Hoping that you can come, I remain,

Very truly yours,



James B. Lynch, Jr.  
Associate Professor of  
Art History

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ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

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November 29, 1966

Miss Edith Gregor Halpert, Directpr  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

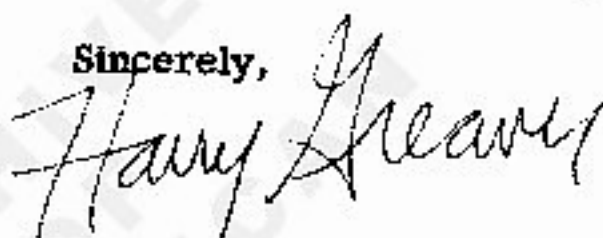
Dear Miss Halpert:

Thank you for your letter of November 25th regarding the Max Weber.  
I think I had better advise you to release the Weber for sale to one  
of the larger institutions.

When we come in on December 6th at 11:00 o'clock, would it be possible  
for someone on your staff to show us work by several artists that we want  
to add to our collection? We would like to see a Davis lithograph, Shahn  
drawings or serigraphs, and watercolors by Zorach, Bemuth, and  
O'Keeffe. I understand you have photographs that we could see first to  
narrow down our selections.

We look forward to meeting you for a few minutes on the 6th.

Sincerely,



Harry Greaver, Director  
Genevieve & Donald Gilmore Art Center  
d/h

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To	FROM
BOWTOWN GALLERY 405 PARK AVENUE NEW YORK	MRS KOHLER INTERIORS 2003 BROOKLYN DRIVE ALBANY ALBANY ALBANY 28102

Subject	BEN SHAHN PRINTS	Date	11/18/65
MESSAGE:	WE HAVE A CLIENT FOR A PRINT BY BEN SHAHN. DO YOU HAVE ANY AVAILABLE?		
	WE WOULD APPRECIATE RECEIVING ALL POSSIBLE INFORMATION.		
	<del>IT IS WANTED FOR A CHRISTMAS PRESENT, SO IMMEDIATE REPLY WOULD BE</del>		
	APPRECIATED.		
	THANK YOU.		
	Signed Mrs Mel Kohler		

REPLY:	Dear Mrs. Kohler	11/20/65
	Indeed, we represent Ben Shahn and have a selection of silkscreens available. The prices range from about \$50. to about \$350. However, I regret that I have no photographs or catalogs of these. If there are specific prints of which your client knows I will be happy to let you know if we have them.	
	Signed Miller	Date / /

Rediform 45 472

December 8, 1966

Dr. Jerome B. Smith  
East Ridley and Swarthmore Avenues  
Ridley Park, Pennsylvania

Dear Dr. Smith:

As I promised I am writing to let you know the  
price of the Morris Broderson painting which  
you admired the other day at the Gallery.

GOLD AND IRIS oil and pastel \$1200.

It was a pleasure to meet you both and I look  
forward to hearing from you shortly.

Sincerely yours,

Tracy Miller



for to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

December 3, 1966

Mr. Nathaniel Saltonstall  
43 Commonwealth Avenue  
Boston, Massachusetts 02116

Dear Nat:

Mrs. Halpert has been meaning to write to you, but has been in and out of the Gallery so much of late that her correspondence has been somewhat neglected.

As she was flying out the door on her way to Ithaca today, she asked me to drop you a note and say that if you do wish to return the Sheeler, she will be happy to cooperate.

Do let me know if we are definitely to expect its arrival here.

Sincerely yours,

Tracy Miller

December 10, 1966

Eastern Airlines  
Lost and Found Department  
LaGuardia Airport  
New York

Gentlemen:

Among the problems relating to the delay in departure of the shuttle to Boston at 5 p.m. on December 7th, Mrs. Halpert, who was obliged to leave the plane after a wait of an hour and a half on the ramp, lost an earring and is under the impression that it might have dropped during her telephone conversation in the Eastern Airlines office when she called to report to her hosts that she could not very well be present at the dinner. The only other possibility is that the earring might have dropped in the plane.

The description is: a gold ball with tiny gems embedded, suspended from a gold chain attached to the clasp which screws to the earlobe. This clasp contains a small emerald.

If this has been found, we would deeply appreciate having it returned by mail or it could be called for at a New York office in this neighborhood (57th and Park). A return envelope is enclosed for your convenience.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



December 6, 1966

Mr. William Lane  
Holman Street  
Lunenburg, Mass.

Dear Bill:

The Columbia Museum of Art in South Carolina will no doubt be getting in touch with you. They will explain about the Landscape Exhibition and that I thought the only suitable example by Sheeler is your oil LANDSCAPE, 1915.

I hope you will see your way clear to cooperating with them. A Mrs. Jennings will contact you.

Believe it or not, I am getting away next Tuesday for an 8-day vacation cruise. I hope to see you and Sandy either before or shortly after I return.

Love to you both,

EGH/tm

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*Lecture*

...the board you have heard that Robert Rauschenberg resigned shortly after I returned to New York and considered me an unwelcome guest. I regret that we both had such an unhappy experience, but I hope you will find it in your mind to look at this gallery again and hope that it will be a better experience for me.

December 9, 1966

Mr. Joseph C. Sloane, Director  
Auckland Art Center  
University of North Carolina  
Chapel Hill, North Carolina

Dear Mr. Sloane:

Please don't consider me rude for not having acknowledged your letter and the checks earlier, but this has been an unusually hectic period for me in every way, both in Gallery activity and in my rather limp condition, based on a serious illness from which I did not have an opportunity to recover. This will be made up shortly by a boat trip I have planned from the 13th to the 21st of December. I find that a so-called cruise on a boat is the most relaxing and revivifying form of vacation for me and I am now about to indulge myself so that I can function more effectively on my return. The move from our old quarters, the remodeling and my other problems have taken their toll to a point where I could not face the daily, exaggerated activities characteristic of this Gallery, which now serves not only its regular function but also as an educational institution for the entire country. We are making a number of adjustments and hope that we can discourage the uncalled for activity with which we are constantly involved.

My visit to Chapel Hill was one of the few pleasurable experiences since we moved from 51st Street and I want to express my appreciation to you and Mrs. Sloane for being such charming hosts. It is too bad that your "amplification system" did not function well, but I was pleased nevertheless when so many members of the audience not only said kind things but also asked some very challenging questions. That always serves as a stimulant for me. Furthermore, I was truly greatly impressed with your Museum and the collection and think that it should be better known than it is. I have shown your catalog to a number of visitors, who were both surprised and deeply impressed.

For your records, I am enclosing the actual traveling expense together with a check deducted from the honorarium, which I should like to have used for the purpose of the purchase of a print or drawing by an artist in your immediate locale. I feel very strongly that the local boys and girls in the art field should be encouraged by their museum and at some future time I trust I can do better than this.

Again, I want to thank the Sloanes for a very pleasant trip.

Sincerely yours,

EGH/ta

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



December 6, 1966

The Trustees of  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Gentlemen:

I am most grateful for your kind invitation to attend  
the reception in honor of Mr. and Mrs. David H. McAlpin.

Unfortunately, I cannot attend because I have arranged  
to leave on the morning of December 13th for a vacation  
cruise, postponed for two years and badly needed at this  
time.

I look forward with great pleasure to seeing the exhibi-  
tion when I return within ten days.

Sincerely yours,

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searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
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* BARN INTERIOR #1	Charcoal	\$3000.
BARN INTERIOR #2	Charcoal	\$3000.
FORMATION I	Oil	\$8500.
AFTER THE STORM	Oil	\$6500.
LANDSCAPE	Oil	\$6000.



November 16, 1966

Mr. Henry Gardner  
Sales and Rental Gallery  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania 19103

Dear Mr. Gardner:

In my follow-up file, I find a letter which Mrs. Halpert wrote to you on September 30th regarding 11 items consigned to you last October. As we have still had no word about their return I am writing you again just as a reminder.

Would you be good enough to let me know about this matter? I will be most grateful.

Also, I hope you will be in New York soon and will have a chance to drop in to the Gallery and say hello.

Sincerely yours,

Tracy Miller

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*Vacates*

RICHARD J. GONZALEZ  
HOUSTON, TEXAS

48 Tiel Way  
Dec. 10, 1965

Dear Edith:

You can imagine our surprise and disappointment on learning from your letter of December 7 that the Tajiri bronze we bought on October 1 will go to someone else instead of us. We cannot understand why the piece was not marked sold if it had already been committed, as were other pieces in the show, or why your assistant did not know of the commitment at the time he made an entry of the sale to us. From our previous purchases we considered your word as good as a contract or bond, and are shocked at the thought of not receiving this unique bronze which we liked so much. We have great confidence in your integrity and trust that in the circumstances involved you will help us to acquire Tajiri's BIRD before or after it goes to a museum or else to locate and offer to us a comparable unique piece in the same price range.

Meanwhile, we are disturbed at the idea of an outstanding check for \$650 which may be lost in the mail and could fall into the hands of someone who would cash it. Our local post office has agreed to help trace the missing letter if we can ascertain the date it was mailed in New York. Accordingly, I would appreciate your sending a copy of the missing letter as soon as possible.

Lorraine joins me in sending Season's Greetings and best wishes for the New Year.

Sincerely,

*Richard*

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December 6, 1966

Mr. N. F. Lazarus  
Village Newspaper Service  
P. O. Box 146  
New York, New York 10014

Dear Mr. Lazarus:

I find that it is not working out to suit my needs to have the World-Journal-Tribune delivered to my home along with the Times.

Would you be good enough to cancel the Trib entirely and revert to delivering only the Times seven days a week.

Sorry for all the confusion there has been in this connection. Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

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PROVENANCE

THE TOMBSTONE CUTTER 1947

JACK LEVINE

oil

30x36

Obtained from artist direct, 1947.  
Sold to Mr. Lawrence Fleischman, 1952.  
Repurchased, 1965.

EXHIBITIONS: Whitney Museum 11/47  
One man exhibition, Downtown Gallery 5/48  
Pepsi Cola Exhibition 6/48  
Texas Christian University 11/49  
Miraki Gallery 1/50  
Art Institute of Chicago 4/50  
Albright-Knox Art Gallery 5/52  
Levine Retrospective, Boston Institute of Contemporary Art 9/52  
Fleischman Coll., Detroit Institute of Arts 1955  
Fleischman Collection, Milwaukee Art Center 3/60

REPRODUCED: Pictures on Exhibit 10/47  
Catalog, Albright-Knox Art Gallery "Expressionism in American Ptg." 5/52  
Catalog, Levine Retrospective, Boston Institute of Contemporary Art 9/52  
Catalog, Fleischman Coll., Detroit Institute of Arts 1955  
Catalog, Fleischman Coll., Milwaukee Art Center 3/60



THE ART MUSEUM  
PRINCETON UNIVERSITY  
PRINCETON, NEW JERSEY

December 1, 1965

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York City, New York

Dear Edith,

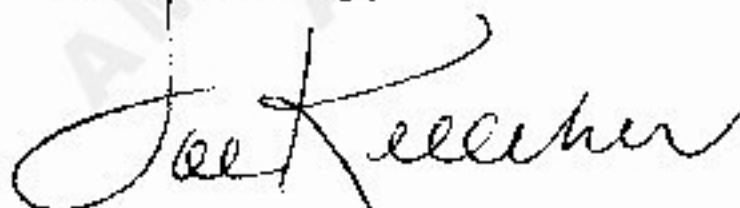
At long last I am beginning to receive major gifts by artists down your alley.

I need your help and advice on a specific problem. An old friend of mine from Los Angeles has offered the Museum, as a gift, a small but important gouache by Ben Shahn of the Sacco-Vanzetti series. It measures 8 1/2 x 10 3/16 inches and has an inelegant, if original, frame executed by the Master. The painting was bought years ago from Mr. Shahn by Mrs. Edith Breckinridge, widow of the poet, Sam Hoffenstein, and was purchased from her by my friend, Dr. Walter Rothman. Can you help me to obtain a current market value of the picture for tax appraisal purposes, or advise me how best to obtain one? I would be delighted to bring the picture to New York or provide a good photograph for you to see.

The new Art Museum is in the final stages of completion and you will be invited, of course, to the grand opening in October. You will be especially pleased, I know, to see the Balkan Collection of Early American Folk art featured in a special gallery of its own. Please come.

Would you consider lecturing in the new Museum during the Fall-Spring season of 1966-67? By that time our show will be fully on the road. I can't forget what a brilliant job you did for us in Kansas City in arousing local collectors. I know that you would do the same in Princeton.

Yours warmly,



Patrick J. Kelleher  
Director

PJK:mlt

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# COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA 29201

JOHN RICHARD CRAFT  
DIRECTOR

November 23, 1966

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

I am trying to complete the listings for our catalogue and would like very much to have the information on the paintings you have agreed to lend to our show, Landscape in Art: Its Origin and Development. I am enclosing loan request forms for the Max Weber, Charles Sheeler and Marsden Hartley. I sent the forms for the John Marin and Stuart Davis September 28, 1966.

Dr. Craft is not coming to New York at all, and so I am leaving up to you the choice of the paintings. Again thank you for your generosity and advice that have contributed much towards making this exhibition a reality.

Sincerely yours,



Mrs. W. Croft Jennings, Jr.  
Researcher

ARJ/ma  
Enc.

Marin: Autumn in the Pond O Debbis #2, 1952 w/c, 19x14 1/2  
Weber: ~~Portrait of a Woman~~ Portrait 18x24, 1913  
Davis: Ranch-Carl Flutter #3, 1963, 32x24

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DOWNTOWN GALLERY

- 2 -

NOVEMBER 29, 1966

NEWEST FIRE PREVENTION EQUIPMENT. THERE IS TWENTY-FOUR HOUR SECURITY SERVICE. THE PACKING AND TRANSPORTATION COST WILL, OF COURSE, BE PAID BY THE MUSEUM. THE MUSEUM WILL INSURE ANY LOAN UNDER ITS OWN FINE ARTS POLICY OR WILL, IF THE LENDING INSTITUTION WISHES TO MAINTAIN ITS OWN INSURANCE, PAY THE PREMIUM FOR THE PERIOD OF THE LOAN.

THE MUSEUM WILL GREATLY APPRECIATE YOUR COOPERATION IN MAKING THIS EXHIBITION POSSIBLE. IF YOU HAVE ANY QUESTIONS PLEASE DO NOT HESITATE TO PHONE OR WRITE.

I AM,

CORDIALLY YOURS,



KENNETH W. PRESCOTT  
DIRECTOR, STATE MUSEUM

KWP:cd

cc: Mrs. KAIDEN

rior to publishing information regarding sales transactions, specimens are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 22, 1966

Mr. Louis Cheney, Director  
Telfair Academy  
P. O. Box 381  
Savannah, Georgia

Dear Mr. Cheney:

After you called today, I checked once again with Zorach's son and find that he visited the Foundry for one last check, decided that the cast of your Zorach was "a beautiful one" and okayed it for shipment. It was picked up yesterday by Liberty Trucking and is on its way to Savannah.

I know you will be pleased to have it at long last.

Sincerely yours,

Tracy Miller

Not to publishing information regarding sales transactions.  
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